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Contents

2023 **5**
January 5
Visions and Voices: Conversations with Marie-Louise von Franz by James Cott (2023-01-01 04:28) 5
Rainer Maria Rilke: Letters on Cézanne paintings (2023-01-02 04:36) 23
1. Hermann Hesse: Great Hymn to Old Age (2023-01-03 04:49) 31
The Association Method Carl G. Jung (1910) (2023-01-04 03:52) 43
Carl Jung The Familiar Constellations (2023-01-05 04:00) 64
Carl Jung: Insight, Secrecy and Community (2023-01-06 04:19) 76
The Schizophrenia Complex: Feeling Our Way to a New Attitude FREE Webinar January 8, 2023 (2023-01-06 05:52) 77
Insanity means just that, being overcome by an invasion of the unconscious. (2023-01-08 04:20) 86
"Matter of Heart" - The Classic Documentary on C.G. Jung (Full) - YouTube (2023-01-09 04:06) 87
Coelum philosophorum by Paracelsus (2023-01-10 04:32) 89
The Rosarium Philosophorum (2023-01-11 05:10) 107
The Spiritual Exercises of Ignatius Loyola: Lecture 6 [8 December 1939] (2023-01-12 01:00) 134
Turba Philosophorum (part 1) (2023-01-13 04:25) 147
Marie-Louise von Franz – Interview Bollingen 1977 - YouTube (2023-01-14 03:52) 167
The Cat in Mythology, by Marie-Louise von Franz (2023-01-15 05:00) 168
Marion Woodman Obituary by Judith Harris (2023-01-16 02:10) 181
The Treasure of Treasures for Alchemists by Paracelsus (2023-01-17 04:43) . . . 187
Carl Jung: the relativity of the symbol. (2023-01-18 04:06) 193
Foreword to the Argentine Edition, Psychological Types (2023-01-19 04:20) . . . 195
Carl Jung on “Active Imagination.” (2023-01-20 04:59) 198
Systema Mundi Totius. (2023-01-21 04:33) 201
Marie-Louise von Franz - The Way of the Dream - Part 1 - YouTube (2023-01-22 03:58) 203
Marie-Louise von Franz: The Inner Guide (2023-01-23 03:17) 204
Hindu Brahmans and Gnostics (2023-01-24 05:51) 211
Jungian Diaspora By Thomas B. Kirsch (2023-01-26 04:17) 212
Seers and the Foreseen: Breton, Jung and the Real Nadja (2023-01-27 04:33) . . 220
Journal of Exceptional Experiences and Psychology by Krisztián Kalász (2023-01-29 05:16) 239
I don’t know if you still remember my visit, on a very rainy day. (2023-01-30 05:27) 264
I’ve read your colloquium on Victoria with great interest. (2023-01-31 04:08) . . 266

2023

1.1 January

1.1.1 Visions and Voices: Conversations with Marie-Louise von Franz by James Cott (2023-01-01 04:28)

[1]Carl Jung Depth Psychology Facebook Group

[2]Visions and Voices

FOR MANY YEARS, THE INTELLECTUAL REPUTATION AND DISCOVERIES of the psychologist Carl G. Jung lay hidden in the shadow cast by his former colleague, collaborator, and co-explorer of the unconscious, Sigmund Freud.

(One is reminded of James Joyce’s punning line about being "Jung and easily Freudened.")

Some people—many of whom had obviously read few of his close to fifty major works—imagined Jung to be some kind of dotty Swiss doctor who dabbled in and promulgated occult and mystical ideas and who spent his time absorbed in theorizing about ESP and flying saucers.

In fact, Jung was the first person to introduce and develop the concepts and notions of "individuation- (what psychologists after him were to call "self-realization" and "self-actualization"); the "complex- (an affectively charged group of ideas or images); "the collective unconscious" (the myth-creating aspect of the mind); the "archetypes" (the

collective universal images and motifs of myths and dreams); the terms "extrovert/introvert" and "anima/animus" (the latter referring to the unconscious female and male components of men's and women's personalities); the four psychological "types" (thinking, feeling, intuition, sensation); the "active imagination" (the writing or painting of one's unconscious fantasies and one's response to them); "synchronicity" ("A connecting principle/Linked to the invisible/Almost imperceptible.)

Something inexpressible," to quote the lines of the Police's song "Synchronicity I"); and the "Self- (the archetypal, ideal center of one's being, about which Jung beautifully wrote: "Somewhere there was once a Flower, a Stone, a Crystal, a Queen, a King, a Palace, a Lover, and his Beloved, and this was long ago on an Island somewhere in the ocean five thousand years ago. . . . Such is Love, the Mystic Flower of the Soul. This is the Center, the Self").

With the proper understanding and help of these concepts, Jung believed, one could set out upon an interior journey, returning and bringing back to the light of consciousness the projections and shadow components of one's unconscious life in order to create a harmony between one's inner and outer realities.

Taking this journey, Jung thought, was not merely some indulgent holiday outing but a vital necessity, lest our unexamined, darker life energies lead us inescapably to a self-willed and self-destructive worldwide catastrophe.

But Jung also saw that in the human psyche was a divine inner nucleus, the eternal essence of God, which could not die. And over the door of his home in Switzerland, he inscribed the ancient oracular saying: VOCATUS ATQUE NON VOCATUS DEUS ADERIT ("Called or not, the god will be there").

A recent and fascinating two-hour film titled Matter of Heart (made by Mark and Michael Whitney and George and Suzanne Wagner) presents interviews with twenty-one of Jung's former students, colleagues, patients, and friends—all of them in their seventies and eighties.

And of these many extraordinary people, probably the most remarkable is the Swiss analyst, lecturer, and writer Marie-Louise von Franz, who was, at different periods, Jung's patient and close collaborator.

When an ancient Chinese Buddhist monk once asked his teacher whether there was any difference between the message of the Patriarchs and that of the Buddha, the teacher replied, "When you cup water in your hands, it reflects the moon; when you gather flowers, your robe absorbs the fragrance."

And it is in this sense that one might well say that Marie-Louise von Franz is probably Carl Jung's most important living disciple, her work fully embodying the essence of his teachings.

But in her own right, she is an original, continually surprising, and provocative thinker, as manifested in her many astonishingly perceptive books* about such subjects as fairy tales ("They are the wisdom of cosmic matter out of which we are made"); creation myths ("The story of the origin of the world and the origin of the awareness of the world are absolutely coinciding factors"); the pier aeternus (the "eternal child" archetype as seen in her brilliant, path-breaking analysis of Saint-Exupery's classic story The Little Prince): alchemy (her major elaboration of Jung's notion of this subject as both a "chemical" and a "psychological" process); time (an investigation of the various and contradictory ways it has been conceived—as flux, as eternal return, and as a universal pattern of synchronous events); and projection ("11 we could see through all our projections down to the last traces, our personality would be extended to cosmic dimensions-).

Marie-Louise von Franz resides, practices, and writes in a book-filled house on a hilly street overlooking Lake Zurich in the town of Kusnacht, Switzerland, where Jung himself had also lived.

She is a softspoken, commonsensible, and strong-minded person whose presence, like her work, is simultaneously challenging and healing.

The following conversation took place in the study of her home in early 1984.

You once mentioned that the first time you metJung. he told you about one of his patients who felt that she had actually been on the moon.

I met Jung when I was eighteen, and at that time he told me about a vision that one of his patients had had of being on the moon, and then the man on the moon grabbed her with his black wings and didn't let her go. She was possessed by this black figure, you see.

And Jung talked as if this weren't just a vision but actually as if she really had been on the moon.

So, having a rational nature, I got irritated and said, "But she wasn't on the real moon. That was just a vision."

And Jung looked at me seriously and replied, "She was on the moon." And I said, "Wait a minute. It can't be.

She wasn't on that satellite of the planet earth, she wasn't up there.- I pointed to the sky and he just looked at me again, penetratingly, and repeated, "She was on the moon."

Then I got angry and thought, "Either this man's crazy or I'm stupid."

And then I slowly began to realize that Jung meant that what happens psychologically is

the real reality—I started to comprehend his concept of the reality of the psyche. And that was a big revelation.

Does this have something to do with the comment you once made that "There are indications that physical energy and psychic energy may be but two aspects of one and the same underlying reality"?

Yes, and that's really an idea that Jung developed toward the end of his life and one that I have only worked out a bit more.

It's possible, for instance, that what the physicists call "energy" may in fact be the less

intense frequencies of something that, in higher frequencies and at higher degrees of intensity, manifests itself as psyche.

So that in the future, science may well begin to speak of only one energy that has different modes of manifestation.

The brain probably transforms energies in such a way that we experience everything in a three-dimensional space.

But we know from physics, too, that there are many more dimensions.

Not long ago, a medical doctor published a paper about a woman, a simple woman who woke up one morning in her hospital bed and told the nurse that she had had the following dream: She saw a candle on the windowsill that was burning down, and it began to flicker and she got terrible anxiety and felt the great darkness coming.

Then there was a moment of blackout, and again she saw a light; this time, however, the candle was outside the window, the wick burning quietly.

She didn't comment on it, but four hours later she died. . . . The reality, you see, was that the light went out, but in another medium, it burned on.

In one of the Gnostic Gospels, Jesus says: "If you bring forth what is within you, what you bring forth will save you. If you do not bring forth what is within you, what you do not bring forth will destroy you."

That's just it. Jung once said that you can cure a psychotic patient if you can make him creative.

In other words, if what is destroying him within can be brought forth in writing or painting or some other form, then he can be cured.

What we try to do is to help people bring forth the Self.

That means their latent true personality or, in Gnostic terms, the God image in man.

And if one creatively works that out by drawing on one's unconscious and following one's own path, then one is saved; and that very same thing undermines and destroys us if we don't do it. So that saying of Jesus is completely to the point.

I wanted to contrast this with a comment by Janet Malcolm who, writing about Freudian psychoanalysis, states: "The unexamined life may not be worth living, but the. Examined life is impossible to live for more than a few moments at a time. To fully accept the idea of unconscious motivation is to cease to be human. . . . To 'make the unconscious conscious' . . , is to pour water into a sieve. The moisture that remains on the surface of the mesh is the benefit of analysis."

That's because psychoanalytical theory is such a narrow sieve that it can't catch much of the unconscious.

If you have preconceived ideas about childhood traumas and so on and don't allow for miracles, then you're going to bring up very little.

Jung approached the unconscious much more openly, realizing that it's the unknown psyche, as big as the cosmos, and that we should really look at what's there.

And at the end of his life he was still certain that there was more and more to discover.

In your own work. I've noticed that you tend to observe psychic events and phenomena with a very wide and open perspective. By that I mean that when you examine conflicts, you don't brush over or overlook one aspect in favor of another. In your hook Puer Aeternus, for instance, you suggest that the child archetype—the image of the eternal adolescent—represents charm. spontaneity, creativity, and risk-taking; but at the same time you remark that it can also reflect a destructive form of infantilism and one's entrapment in a negative mother complex. As you write: "In analysis, one tries to disentangle and definitely destroy what is really childish and fat the same time attempt to save] creativity and the future life. But practically, this is something which is immensely subtle and difficult to accomplish." How, in fact, do you go about this?

It's very difficult to talk and make a theory about; you just have to work at it with your feeling function.

Let's say, for instance, that a purr case comes into your office and tells you that he has a new obsession—wind surfing, say.

At first you might think, "Oh Lord, another of those childish, risky sports where he'll break his neck!"

But then from the tone in his voice you might suddenly have another feeling, which would tell you, "No, there's something to it. There's life and liveliness in it. It's meaningful to him."

Then you get into the same conflict that he's in—now you are in a conflict. So you say nothing.

You listen to the dreams, and then, through dream interpretation—the decisive factor is the last sentence of the dream—you deduce whether it's rather more childish or rather more constructive, and then you go with that . . . all the while holding back your own feelings that are battling within you.

And in that way you allow for many more unexpected things to happen.

So the word "should" should be excluded from psychology.

Jung said when you use the word "should" it means you're helpless.

You've said that when a person is in a painful, unresolvable situation. he or she will often have to remain in that situation without recourse to "shoulds" or escapes or false solutions

Yes, in order to let things happen whereby the unconscious has a say.

When you're in such a situation, that's the moment that your ego must abdicate and admit, "1 don't know what to do."

And the analyst must also be honest enough to say, "I don't know either. But now let's look at what the unconscious psyche suggests."

And then you generally find that it teaches us unexpected ways of getting out of a conflict—not directly, but in a tortuous manner.

The unconscious is like a snake. Somebody comes in and tells you about a terrible conflict.

And then he or she dreams about something completely different, as if the conflict were completely unimportant.

So I just go along with that and say, "Well, let's not discuss your problem. Let's discover what the unconscious proposes. It says that you should do more painting on Saturday."

"No, I have to decide whether to get a divorce or not," the patient will exclaim. And I'll say, "No, let's postpone that decision. The unconscious suggests you should do a painting."

You see, it's a very good strategy, it wants to loosen up the ego and get it to be more open, and then it will clarify the issue.

You once wrote about a patient who came to see you, suffering from sexual impotence, but you treated him by analyzing his creative block instead.

I used that case to illustrate what I mean by the tortuous ways of the unconscious.

That patient came with his impotence and complained that he had already tried all sorts of more direct methods—hormone injections and whatnot—and that nothing had helped.

And then I said, "Let's see what your dreams say," and his dreams only talked about

how his paintings weren't right and about how he should paint differently.

So he said, "I've come to you for my impotence, not for that. Don't interfere with my paintings!"

And I replied, "Well, I'm very sorry, but the snake makes a detour; your dreams point to something else."

So I finally got him to paint differently, which released his whole emotional life; and with that, sex functioned again.

In a way, I'm reminded of that Eskimo dance drama in which one "good" and one "bad" shaman play out their magical arts against each other. First, one emerges the victor, then the other; and if one gets "killed," his adversary brings him back to life, while forgoing his own life for a moment so that both can be in balance.

Exactly. Life is a play of opposites, and thus there is never a one-sided victory.

That kind of victory is a catastrophe, really, because then one of the opposites is wiped out; but it will certainly come back destructively if you don't evoke it once more.

That's why Jung said you never solve a conflict, you only outgrow it.

It brings you to the next level of growth, to a higher form of consciousness, and then suddenly you say, "Funny, now I have another conflict, that previous conflict doesn't bother me anymore."

Freud tended to see in neurosis the relics of one's unresolved past. whereas I gather that Jung thought that it contained possibilities of future growth.

Yes, Jung even spoke of the blessing of the neurosis.

For him, it was a chance for growth and individual development. You see, there are two kinds of suffering.

One belongs to life, which always contains a certain amount of suffering.

But there's also a childish suffering that is unnecessary.

If you have the wrong conscious attitude, the unconscious will work against you, and you become like the dog that tries to catch its tail and runs about in circles meaninglessly.

It sometimes seems as if an ever increasing number of people are running around in these circles.

Yes. Everybody talks about nuclear war and pollution, but our real problem is overpopulation.

That's really the villain, but human beings don't like to face that.

The unconscious thinks of genocide because there are too many people in the world.

Before his death, Jung often said that he saw great catastrophes ahead. He had very dark forebodings.

Certainly the world's situation doesn't look good.

But one must give nature credit because it might invent something new, you see.

At the time when Christianity came about, for instance, a wise politician in Rome would probably have had a very gloomy view about everything, too.

Nine out of ten persons were slaves. The culture was at point zero, the economy was in an awful crisis.

But he would certainly not have imagined that in Palestine a man would turn up who would change things with a new message.

So maybe something of the kind will happen again today, and perhaps the unconscious will produce some saving movement.

In 1910 Jung wrote a letter to Freud in which he stated: "Only the wise are ethical from sheer intellectual presumption, the rest of us need the eternal truth of myth. . . . Two thousand years of Christianity can only be replaced by something equivalent."

Yes, that's what I was driving at. Maybe a new myth will arise in the most unexpected corner of the world.

Jung always thought, for instance, that a black man would be the next Savior.

So in some corner of Africa, perhaps a man will stand up and proclaim the new myth.

You've pointed out that in fairy tales. before a hero or heroine is born, there's often a period of sterility and depression during which the Queen cannot give birth. And you've talked about the idea of depression in the sense of the ego pressing down into the unconscious.

Depression can be a very salutary thing, if one knows how to handle it.

I myself was terribly depressed when I first went into Jungian analysis.

I complained about it, and Jung just smiled and said, "Well, 'depression' comes from the Latin word deprimere. so if you're sad, just sit down and go into your sadness until something comes up from it. If you're depressed, you're too high up in your mind."

And sometimes I'd sit for a whole afternoon just staring ahead of me.

And then suddenly I had fantasies. Jung encouraged me to write them down, and the creative now began.

You've written a wonderful book about creation myths that is, in fact, about the creative process itself and in that book you state that the many stories of the origins of the universe and the origins of our awareness of the universe are absolutely coinciding factors. That's a fascinating and certainly a true idea. since we don't really know what happened before the beginning of creation.

The only thing we can describe is when we woke up to our awareness of the universe.

And that's the moment when it became real.

There are thousands of creation myths, and they're all variations and different facets of this basic process.

You write about myths that conceive of a creation-from-above or a creation-from-below, which reminds me of the Greek philosopher Heraclitus' statement that "The way up and the way down are one and the same."

Absolutely.

Only when it comes from the below you have the experience that a creative idea or painting or whatever you are doing comes out of your belly.

And when it comes from above, it seems as if it drops from the sky into your head—it's inspired from above, so to speak.

But these are only qualitatively different feelings, they're the same thing, really.

You've asserted that "Where there is a creative constellation in the unconscious, that is, when the unconscious has conceited a child, if we do not put it out in the form of creative work-, we get possessed by it instead."

People get absolutely intolerable when they have a creative idea in their womb and can't bring it out.

They're neurotic, aggressive, irritable, and depressed. So then one has to help them bring the child out.

You've also said that "Every step forward toward building up more consciousness destroys a previous living balance."

I had in mind the fact that medieval man, in spite of all the horrors of the times, was at home in an explained world.

He was contained in the revealed truth of the Catholic Church; and even if he was against it, he still believed in it.

The birth of science, however, made man a homeless wanderer.

It was necessary, it was a kind of progress, but it destroyed something.

You once pointed out that among the Australian aborigines. when the rice crop shows signs of failure, the women go into the rice field, bend down, and tell the grains of rice the story of their origins.

We have to have a conception of where we come from and where we are going—a wider conception—and then we can be at home in the world.

And that's why historical and mythological knowledge is so important.

In The Book of Enoch we read how angels had intercourse with human women and created giants.

The angels taught the giants about magic, natural sciences, and technology, and then they nearly destroyed the earth.

For this was a too rapid invasion of new creative contents into the conscious world, and people suffered from inflated notions and ideas.

Just like today. I recently read, for example, that soon we'll be putting electrodes into the brains of children so that they can learn better in school. Imagine that inflated idea!

I don't know. If someone told me that with those electrodes implanted

in me I'd be able to speak any language in the world, 1 might be tempted!

If that were possible. But there would undoubtedly be drawbacks.

You might be able to speak, but your memory might not be able to store things.

Or maybe, suddenly one day, you'd develop terrible headaches and all sorts of side effects.

You can see how with modern medicines people die from these effects.

The medical world doesn't save more people nowadays than it did before.

You once wrote that when the ego identifies with the Self and begins to think.

"*Forgot the message! I've got the true meaning!" one winds up with pathological demagogues and pseudo prophets.* You mention Hitler, Charles Manson. and others as examples. stating, "They have inflicted infinite damage on the world because they have transformed normal inner experiences of the unconscious into morbid poison through inflated identification with them."

I think it’s indisputable that Hitler was destructive, and Charles Manson, too. step further and you’d meet them in the lunatic asylums.

In the asylums you have a lot of so-called gifted people who have invented the perpetuum rnohde and answered the world riddles and so on.

I sometimes get letters from inhabitants of such clinics always have the great idea, but when you look at it it’s completely hazy, completely fuzzy haven’t worked it out.

There are some young people who identify with the unconscious and fall into the world of dreams and neglect to build up their actual personal lives, while some others believe that with terrorism they can change the world.

You can never do that without the help of the unconscious.

You have to keep your critical mind intact, you can’t just be naïve with the unconscious.

That’s why, for instance, in shamanism the young apprentice always needs a teacher, because if he stepped into the ghost world alone, he would fall for all sorts of traps.

The unconscious doesn’t want to trap us, it’s not wicked. it is difficult to deal with, and it’s sometimes very hard to find out what it really wants to say.

You ’ye made a connection between the psychotherapist and the shaman.

and hate said that a shaman has to have been wounded in order for him to heal. Since you’re a therapist, perhaps you were wounded, too.

In my childhood I hated my mother and didn’t get on with her.

Perhaps she wasn’t as bad as I thought, but she was extremely different from me, a very powerful person who wanted to make me what she thought should be.

She was a smashing extrovert and I’m a deep introvert.

So depressions and that difficulty with my mother, I probably wouldn’t have gone into Jungian psychology and learned about the unconscious, which released my creativity and which enabled me to help other people.

If it hadn’t been for the trouble with my mother, I would probably just have done what she wanted me to do, which was to marry a rich man and have children.

You’ve said that "People who don’t know much about Jungian psychology think it is something esoteric and aristocratic. They don’t realize that the process moves in two directions: a) becoming more individual and less identical with the emotions, and moving upward to greater differentiation; but also b) integrating the man in the street.**"**

Yes. And that's why Jung could talk to anybody, even to half-wits. They adored him, and he gave them analytical hours.

Once, for instance, a parson sent him a farmer's girl from a mountain village.

She couldn't sleep, she hadn't slept for a whole year, and even pills hadn't helped.

And when she turned up in his office, Jung saw at once that she was a half-wit and completely uneducated, and he couldn't do any therapy with her.

So he took her on his knees and rocked her and sang her lullabies. And from then on, she slept.

When the parson wrote to Jung asking, "How did you cure her?" Jung replied, "I couldn't talk to her, so I sang her some lullabies."

And the parson was furious because he thought Jung was lying!

You see, we still have Stone Age people and we have medieval people, and it's much better that they get cured in a style appropriate to them.

I once, for instance, sent a patient to an exorcist.

And if someone goes to a voodoo doctor in Haiti, it may very well help.

Certain people are on that level, and they need to be cured on that level.

Recently, both Jung and Freud have come under attack for their so-called sexual adventures or misadventures—as if these somehow negated all their theories and teachings.

It's so naive that I can only laugh at it.

And since Freud taught that one shouldn't repress sexuality, then he shouldn't have repressed his sexuality either.

And for the same reason I always smile when Freudians attack Jung over the Spielrein affair [Sabina Spielrein, one of Jung's first patients, was cured by Jung and became his lover].

Jung and Freud had theoretical differences. Their disagreement wasn't only a personal affair. Not at all.

And now Jung is becoming more and more known.

I mean, the number of Jungian analysts increases every year, the interest in Jung increases, the sales of his books increase—everything increases—and so, naturally, the opposition increases, too.

For a while I noticed the Freudians were no longer against Jung.

They thought he was passé, finished. So they weren't aggressive anymore about him.

But now that terrible snake is raising its head again, to speak their language, so one has to stamp it out.

But young people are discovering Jung all over the world.

I get a lot of letters from sixteen- and seventeen-year-olds who have begun to read Jung or my work, and they want to know more about it.

Freud, you know, was terrified of the flood of occultism, his attitude being that one should not provoke it.

And it is true that nowadays there is a certain turning toward the unconscious, with the misuse of drugs, that is thoroughly unhealthy.

Many people also sit absolutely dazed in front of the TV for hours and hours—and that's a kind of falling into the unconscious.

But we need the unconscious.

It's only a question of dealing with it in a healthy manner, though there will always be a ertain number of individuals who'll do it the wrong way.

You've said that the first dream that one recalls from one's childhood "often sets forth in symbolic form the essence of an entire life or of the first part of life, It reflects, so to speak, a piece of the 'inner fate' into which the individual was born."

And when I've asked friends of mine to recount their first remembered dreams, they've always been extraordinary.

They are amazing.

You should read the four volumes of seminars that Jung gave on such dreams that adults remember from their childhood, and also a few dreams that little children have told their parents.

Jung interprets them. And they're fascinating.

I remember one dream he talks about in which a little girl saw herself lying in her bed and Jack Frost came in and pinched her in the belly.

And Jung interpreted that as being most dangerous because the girl had no reaction when the demon of cold and winter was pinching her in the seat of emotions, the fire center. And do you know what happened?

She eventually became schizophrenic, took a pistol, and shot herself in the belly.

That's how she died. She executed herself. The cold hand of death.

So there was a bit of fate anticipated already in the childhood make many more studies about them.

What about the idea of synchronicity?

The recent rock and roll album by the Police is deeply involved with that idea.

I think it's one of Jung's key concepts, and one that will have great importance in the future.

As you know, synchronicity is the simple coincidence of two factors that are connected, not causally but rather through meaning.

Have you heard about the Einstein-Podolsky-Rosen paradox in physics?

To put it in simple words is very difficult, but let's say you have two particles that have once been connected but are then separated.

And let's say one is in New York City and the other is in Tokyo. Now, at the moment you alter the spin of the one in New York, the spin of the other in Tokyo appears altered, too—so quickly that even a light signal couldn't have been exchanged.

In other words, one particle knows what the other one, thousands of kilometers away, is doing.

This reveals the so-called inseparability of the universe. The same is true in psychology.

The ancient Chinese said that a person sitting alone in his room thinking the right thoughts will he beard a thousand miles away.

Yes. Confucius said that, and that is synchronicity.

Everything is contained in the oneness such that everything is connected with everything else in a meaningful way.

And the physicists are actually getting at it now from their angle.

Jung and you often refer to the fourfold structure of the psyche, and to the fact that each person contains an anima and an animus.

Yes. There's the feminine nature in man and the masculine nature in woman, so there are four of us in this room right now.

And that fourfold structure—you find it in basic physical theories, in myths, in fairy tales, and endlessly in dreams and in art.

I mean, think of all those fourfold mandalas and pyramids.

Why four?

I think that's a just-so story that we can't explain. The meaning of one has to do with the spiritual oneness of everything.

Two has to do with polarity—yin and yang.

Three generally is concerned with dynamic movement and processes, such that in fairy tales you read about three giants or coming upon three rivers.

And with four, you arrive at completion: One, two, three, four. And that gives the feeling of complete reality.

Jung's formulation of the four functional "types"—thinking, feeling, intuition, sensation—has been criticized as fairly naive and reductive, but it seems to make sense to me as a way of seeing certain strengths and weaknesses in a person.

Practically, I use them all the time.

For me they're the great peacemaking instrument, because you can settle hundreds of quarrels by telling someone:

"Now look here, you're a sensation type and have no fantasy, while your friend's an intuitive type and has no sensation, and that's why you clashed."

You can always make peace between people by revealing that to them.

A lot of friction and marriage troubles and troubles in offices are in fact typological misunderstandings.

Jung also posited the notion of "active imagination." What is that?

You have it out with a fantasy.

Let's say you do a painting of a black fox; then you hang it over your bed and you talk to it and say, "Black fox, why have you come to me? What's your message?"

And then you listen to what it says.

This is a two-way process, not only to let it out as fantasy but then to let it in again by integration.

What about the notion of the "complex"?

Jung discovered the "complex," by which he meant a cluster of emotionally tuned representations generally surrounding an archetypal kernel.

Quite simply, if you have a money complex, then with anything that has to do with money, you get emotional—people begin to tremble when they have to take change out of their pockets, for example.

Or there’s the inferiority complex. That’s another one. There are many complexes.

What is interesting is that whenever something touches the complex, people get cold or sweaty hands, say. There’s a psychic and physiological reaction to it.

And if you want to find out what complexes a person has, all you have to do is just remain absolutely silent and let the other person talk and talk and talk and you’ll always end up with the complex.

If you make an empty space, the complex walks in.

You yourself have dealt with subjects as diverse as alchemy, fairy tales, time, and number. I assume that your classical education made that possible.

When I was young, I didn’t know what I should study.

I hesitated between mathematics, medicine, and classical languages.

And then one night I dreamt that I was sitting on the Acropolis as a wanderer, with no money and a knapsack between my knees.

The sun was shining, and suddenly, from the right, all the Olympic gods entered in a big procession, and they begged—they stretched out their hands begging.

I opened my sack and wanted to give them something, but I had nothing except a loaf of bread.

So I cut the loaf into bits, and I gave every god a piece, apologizing and saying, "I’m very sorry, but that’s all I have.-

And after that, I decided to study classical languages, because the gods wanted something from me.

What gods appeared to you?

All of them—Zeus and Hera and Hermes and Aphrodite. The whole bunch.

Which one do you feel most connected to now?

I’ve changed. It used to be Hermes. Now I’m interested in Aphrodite.

A very jealous goddess.’

Yes. That’s one of her less good traits.

But she also has sublime love and erotic love, she has a whole scale and range.

For me, now, this goddess has become dominant.

There are no "shoulds- about it. I just try to follow the stream of life, and where there’s the most life and energy, that’s where I try to be. [Kusnacht, Switzerland, 1984] Visions and Voices, Conversation with Marie-Louise von Franz, Page 53-67

1. https://www.facebook.com/groups/56536297291/
2. https://secure.publishersweekly.com/978-0-385-24144-1

1.1.2 Rainer Maria Rilke: Letters on Cézanne paintings (2023-01-02 04:36)

[1]Carl Jung Depth Psychology Facebook Group

[2]**Rainer Maria Rilke: Letters on Cézanne’s paintings**

Paul Cézanne ; Portrait de l’artiste au fond rose, 1875 *("Self-Portrait with Rose Background")*

Rainer Maria Rilke

Letters to Clara Rilke

October 23, 1907

[Paris, 29 rue Cassette]

"For a moment, it seemed easier to talk about the *Self-Portrait*: it is earlier, apparently than the *Hortense Fiquet in a Striped Skirt* described just before; it does not run through the whole available palette, it appears to stay in the middle of it between orange, ocher, red lake and violet purple, and to go in the coat and hair to the depth of a moist violet brown that is set off by a wall in gray and a pale copper.

On closer inspection, however, one discovers in this picture, too, a subtle presence of light green and luscious blue that brings out the reddish tones and define the highlights. Meanwhile, the subject itself is perfectly comprehensible, and the words that feel so wretched talking about painterly details would only too gladly come into their own telling that is depicted, with which their proper realm begins, and describing what is there.

It is a man seen from the right in profile turned forty-five degrees to the front, gazing at us. His dark, dark hair is bunched together as the back of his head and stops above the ears in such a way hat the whole line of his cranium is exposed: it is drawn with eminent assurance, hard and yet round, from the temple downward in one piece, and its solidity is still apparent even in those spots where, absorbed into form and surface.

It becomes only the outermost of thousands of outlines. The powerful structure of this skull embossed from within is again visible in the ledge of the eyebrows from there down, however, the face hangs, the densely bearded chin thrust forward toward the bottom as though by a shoe tree: hangs as if every feature were suspended separately, in an amazing progression, and at the same time, there is that expression of gaping attentiveness that maintains in the eye, uninterrupted by lids, a constant, practical wakefulness.

And it is almost touching the way he confirms how great and incorruptible this practicality of his seeing really was by presenting himself, without remotely explaining his expression or condescending to it, with such gently objectivity, with the trust and the concern for simple facts of a dog who sees himself in the mirror and thinks: there’s a another dog.

So long … for now. Perhaps you can see him a little from all of this, the old master to whom one might well apply the words he himself used to describe Pissarro: *humble and colossal*. Today is the anniversary of his death..."

October 24, 1907

"I said gray yesterday, when describing the background of the *Self-Portrait*, a light copper overlaid whith a diagonal pattern in gray. I should have said: a strange metallic white, aluminum or some such, for gray, actual gray, is never found in Cézanne’s pictures.

It did not stand up as a color to his immensely painterly eye: he got to the bottom of it, and found it there to be violet or blue or reddish or green. He is especially fond of seeing violet (a color that has never before been explored so fully and in so many variations) where we would

expect only gray, and would be perfectly satisfied with it.

He does not give in, but rather draws out the violet that is as though turned under it, just as many evenings do, autumn evenings especially, which speak to the graying of the façades as violet so that it answers them in all the tones from a light, tentative blue to the heavy violet of the Finnish graffite.

Already, though I stood before it so often transfixed and unflinching, the superb color combinations of the woman in the red armchair are fading beyond recall as hopelessly as a number composed of many digits. And yet, I fixed it in my mind. Digit by digit. The knowledge that it exists has become a lift to my spirit that I still feel in my sleep; my very blood can describe it, but telling passes somewhere outside it and is not invited in.

Did I write you about it ?

Madame Cézanne dans un fauteuil rouge, Paul Cézanne (1877)

(*"[3]*Madame Cézanne in a Red Armchair*"*)

- A low, red, fuly upholstered chair has been placed in front of a earthy green wall in which there are occasional repeats of a cobalt-blue pattern (a cross with the center cut out); its puffy round back curves forward and down into armrests (closed off like the sleeve of a man who has lost an arm). The left-hand armrest and the tassle drenched with cinnabar that hangs from it no longer have the wall behind them, but rather a wide strip of baseboard in greenish blue, against which they strike a loud contrast.

Seated in this red armchair, a personality in itself, is a woman resting her hands in the lap of a dress with wide vertical strieps, most delicately rendered with discreet small patches of greenish yellow and yellowish green up to the edge of the blue-green jacket, which is held together in front by a blue silk tie shot with green reflections.

In the brightness of her face the proximity of all these colors is exploited for simple modeling; even the brown of her hair piled in curves above her temples and the flat brown in her eyes have to speak up against their surroundings. It is as though each spot had knowledge of every other.

So much do they collaborate; so much is there of adaptation and denial; so much does each concern itself in its own way with balance, and create it, as the whole picture ultimately hold reality in balance. For if one says it is a red armchair (and it is the first and most definitive red armchair in all of painting), it is only because it has within it a sum of color experience that, however it happens, bolsters its redness and confirms it.

To come to its most blatant expression, it is painted very heavily around the light face, so that a kind of waxy layer results. And yet the color does not overwhelm the object, which appears so perfectly translated into its painterly equivalent that its bourgeois reality, no matter how perfectly captured and factual, surrenders all heaviness for an ultimate existence in a picture.

Everything, as I already wrote you, has become a matter of colors among themselves. One is considerate of the other, maintains itself against it, reflects on itself... You see how difficult it becomes when one wants to get quite close to the facts..."

October 25, 1907

"I had wonder last night rather my attempt at describing the woman in the armchair was able to give you any sense of it ? I am not even confident of having captured the relationship between its values. Words seemed shut out more than ever, and yet, it must be possible to use them convincingly, if only one could look at such a picture the way one looks at nature - then it would have to be somehow fully expressible as a fact of existence."

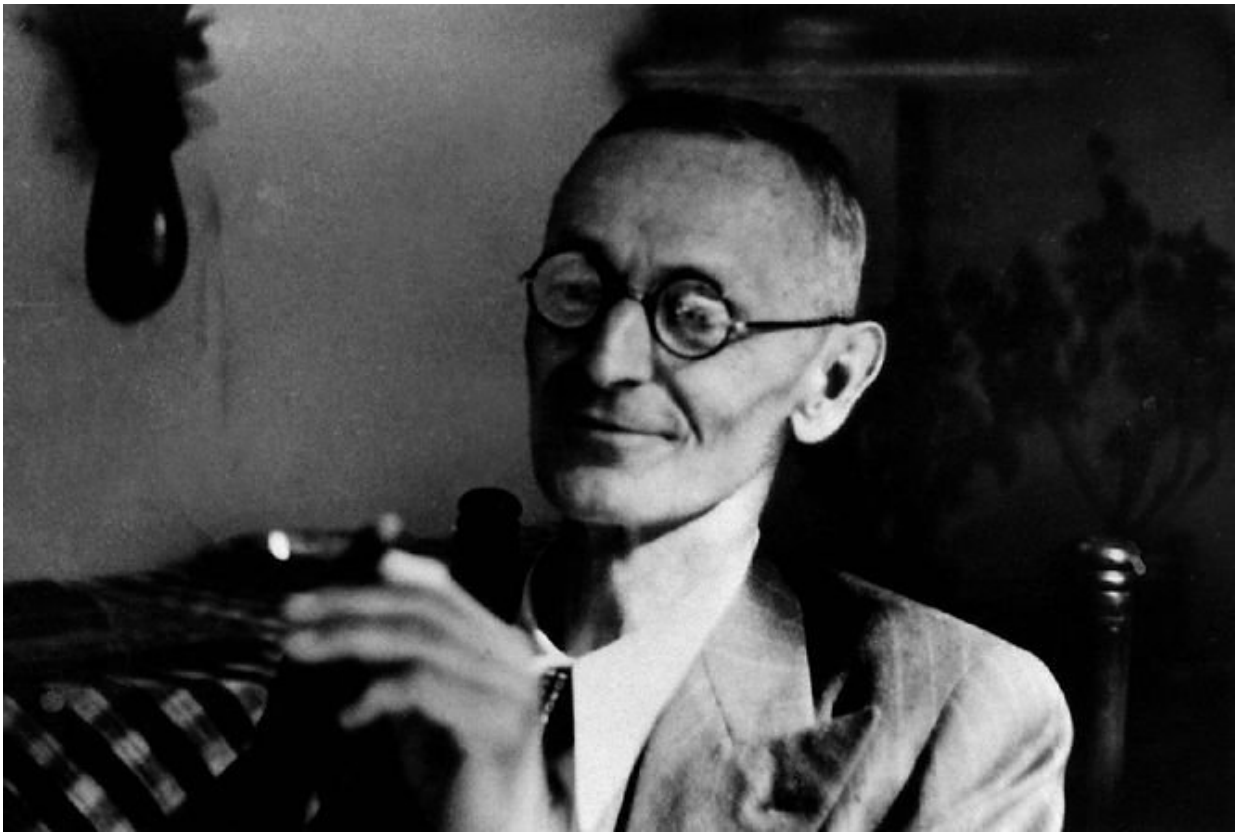
1. https://www.facebook.com/groups/56536297291/
2. https://www.anthologiablog.com/post/rilke-letters-on-paul-c%C3%A9zanne
3. https://www.wikidata.org/wiki/Q3275261

1.1.3 1. Hermann Hesse: Great Hymn to Old Age (2023-01-03 04:49)

Hermann Hesse : Hymn to Old Age

[1]Carl Jung Depth Psychology Facebook Group

[2]**Hermann Hesse : Hymn to Old Age**



Hermann Hesse (1877-1962)

Extract from:

Hermann Hesse

Hymn to Old Age

ON AGE

"OLD AGE is a stage in our lives, and like all the other stages it has its own face, its own atmosphere and temperature, its own joys and needs.

We old men with white hair, like all our younger human brethren, have the task of giving meaning to our existence, and even someone critically ill or dying, who lies in his bed scarcely able to hear a cry that comes from this world, still has his task — something to be done that is important and necessary.

Being old is just as fine and sacred a task as being young; learning to die and dying is just as valuable a function as any other — provided it is done with respect for the meaningfulness and sanctity of all life.

An old man who only hates his white hair and his proximity to death is as unworthy a representative of this phase of life as a young, strong man who hates his job and his daily work and tries to get out of them. In brief, if an old man is to achieve his goal and do justice to his task, he must be in accord with age and with everything that age brings with it—he must say yes to all of it.

Without this yes, without acceptance of what nature demands of us, we lose the value and the sense of all our days — whether we are old or young —and we betray life.

Everyone knows that old age brings its problems, and that death waits at the end of it. Year after year one must make more sacrifices and accept more deprivations. One must learn to distrust one's senses and one's powers. The path which not so long ago was just a little walk becomes long and tiring, and one day we can no longer manage it.

We must give up the foods which all our lives we have so enjoyed eating. Physical joys and pleasures become rarer, and we must pay an ever greater price for them. And then all the breakages and illnesses, the weakening of the senses, the waning of the organs, the many aches and pains, especially in the long and fearful nights — none of this can be denied, for it is stark reality.

But it would be sad and pathetic just to give in to this process of decay and not to see that old age has its good side, its advantages, its sources of comfort and enjoyment.

When two old people meet, they should not speak only of their accursed gout, of their arthritic limbs and breathlessness on the stairs, they should not just exchange tales of their sufferings and annoyances, but they should also talk about cheerful and enjoyable experiences. And there are plenty of those.

When I refer to this good and positive side of an old man's life, and to the fact that we grey-haired folk are also acquainted with sources of strength and patience and pleasure that play

no part in the lives of the young, I am not talking about the comforts of religion and the Church.

That is the province of the priest. But I think I can gratefully give names to the gifts that are given to us by age. For me the dearest of all these gifts is the treasure of images which after a long life we carry in our memory, and to which with the decline of our active powers we turn with a different attitude from ever before.

The figures and faces of people who left the earth sixty or seventy years ago still live on in us, are part of us, keep us company and look at us with eyes that are still alive.

Houses, gardens, towns that have now disappeared or completely changed we can see unscathed, just as they were before, and distant mountains and coasts that we saw decades ago on our travels we rediscover fresh and colourful in our book of pictures.

Looking, observing and contemplating increasingly becomes a habit, an exercise, and imperceptibly the mood and approach of the watcher permeates all our actions.

We are haunted, like most people, by desires, dreams, yearnings and passions, under attack through the years and decades of our lives, impatient, tense, expectant, deeply affected by successes and failures — and today, gently leafing through the great picture book of our own life, we are amazed at how good and beautiful it can be to have escaped the hunt and the headlong rush and to have landed safely in the *vita contemplativa*.

Here, in this garden of old men, many flowers blossom which earlier we would never have thought of cultivating.

There blooms the flower of patience, a noble plant, and we become calmer, more tolerant, and the less we insist on actively intervening, the greater becomes our ability to watch and listen to the life of nature and the lives of our fellow humans, and to let it all pass us by without criticism but with renewed amazement at the vast diversity, sometimes taking part or silently regretting, and sometimes laughing with shining joy and humour.

Recently I was standing in my garden, and had lit a fire which I fed with leaves and dry twigs. Then an old woman, probably about eighty, came walking past the whitethorn hedge, stopped and looked at me. I greeted her, and she laughed and said:

“You’re quite right to light a fire. At our age we need to gradually make friends with hell.”

With this she had set the tone of a conversation in which we moaned to each other about all kinds of sufferings and deprivations, but always making fun of ourselves.

And at the end of our conversation, we confessed to each other that in spite of everything, we were not at all so dreadfully old and indeed could hardly call ourselves old so long as the oldest inhabitant of our village, a centenarian, was still alive.

When the very young, with their superior strength and their innocence, laugh at us behind our backs and mock our hobbling gait, our few white hairs and our scraggy necks, then we remember that once we had the same strength and innocence and also smiled, and we do not see ourselves as inferior or vanquished, but rejoice that we have grown out of this phase of life and have now become just a little wiser and a little more patient."

1952

THE OLD MAN AND HIS HANDS

Until the long, long night is over

His weary way he makes

And watches when he wakes

And there at rest upon the cover

Sees his hands, both left and right

Worn-out servants, wooden, tight

And he chuckles

Softly, not to wake his knuckles.

Undaunted, they’ve worked hard and true

When most have had enough

For they’re still strong and tough.

There’s even more that they could do.

But though these faithful vassals stay

They’d like to rest and turn to clay

And say goodbye

To serfdom, for they’re drained and dry.

Softly, not to wake his fingers

The old man laughs again

And life’s long winding lane

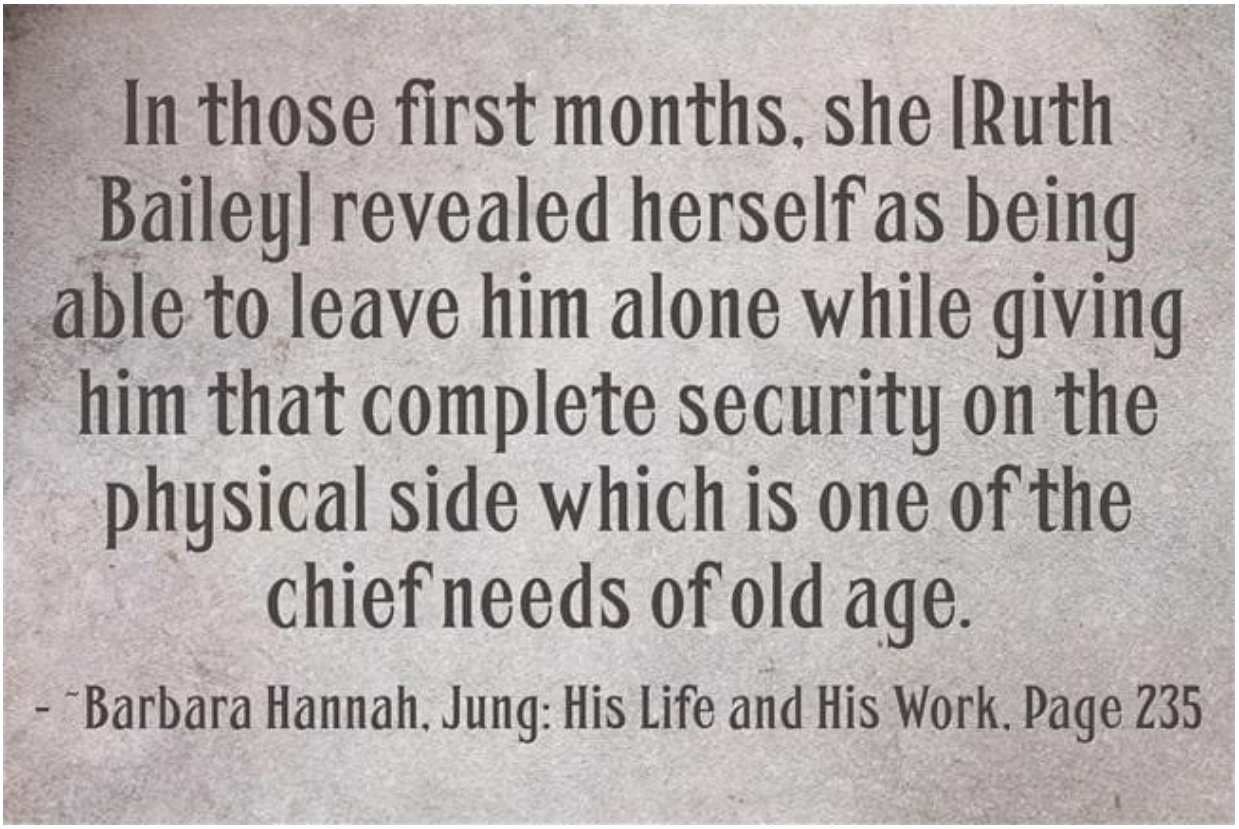
Seems short, and yet the night still lingers

On and on ... And children’s hands

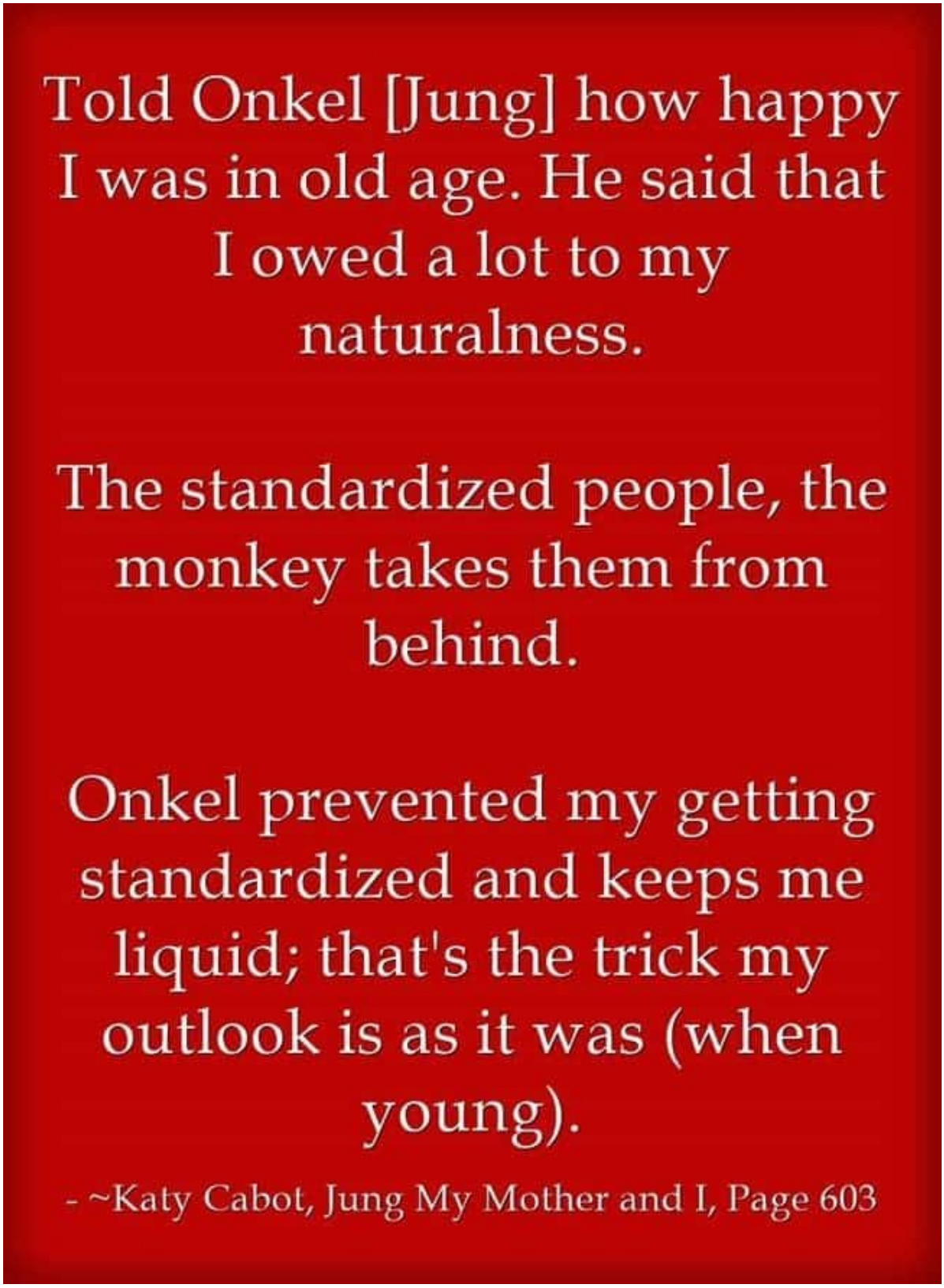
And young men’s hands, and old men’s hands

Look just like these when all the sands

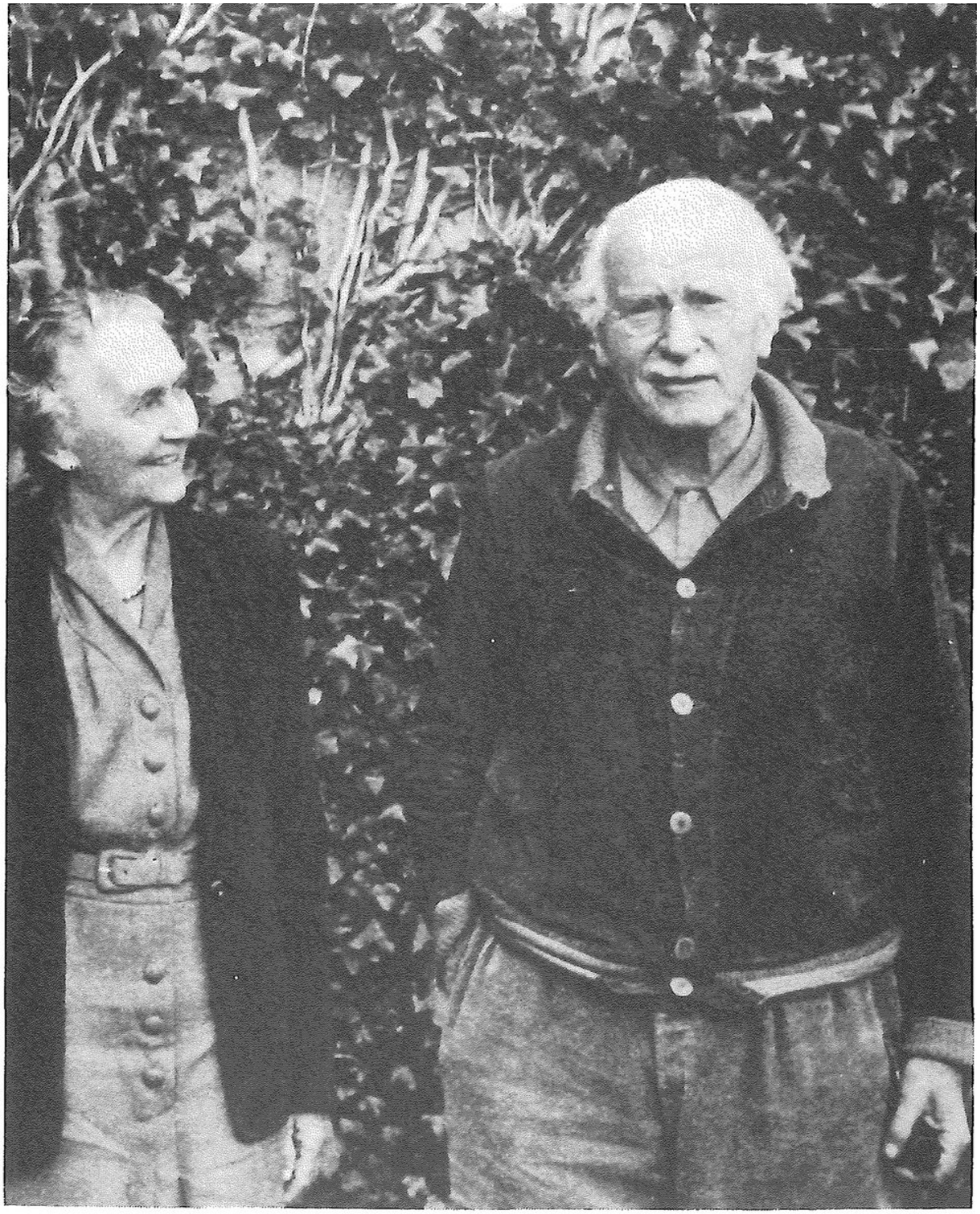
Of time have gone.


In those first months, she [Ruth Bailey] revealed herself as being able to leave him alone while giving him that complete security on the physical side which is one of the chief needs of old age.
- ~Barbara Hannah, Jung: His Life and His Work, Page 235

11 old age


Told Onkel [Jung] how happy I was in old age. He said that I owed a lot to my naturalness.
The standardized people, the monkey takes them from behind.
Onkel prevented my getting standardized and keeps me liquid; that's the trick my outlook is as it was (when young).
- ~Katy Cabot, Jung My Mother and I, Page 603

2a katy old age



▲ Carl and Emma Jung at their home in Küsnacht, 1955.

[3]Carl Jung on Instagram

1. https://www.facebook.com/groups/56536297291/
2. https://www.anthologiablog.com/post/hermann-hesse-hymn-to-old-age
3. https://www.instagram.com/carljungdepthpsychology/

1.1.4 The Association Method Carl G. Jung (1910) (2023-01-04 03:52)

[1]Carl Jung Depth Psychology Facebook Group

[2]The Association Method Carl G. Jung (1910)

Classics in the History of Psychology

An internet educational resource developed by

[3]Christopher D. Green

York University, Toronto, Ontario

(Return to*[4] index*)

The Association Method [[5]1]

Carl G. Jung (1910)

First published in *American Journal of Psychology*, *31*, 219-269.

Part 1 of 3

LECTURE I

Ladies and Gentlemen: When I was honored with the invitation from Clark University to lecture before this esteemed assemblage, a wish was at the same time expressed that I should speak about my methods of work, and especially about the psychology of childhood. I hope to accomplish this task in the following manner:

In my first lecture I shall try to present to you the view points of my association methods; in my second lecture I shall discuss the significance of the familiar constellations; while in my third lecture I shall enter more fully into the psychology of the child.

I might easily confine myself exclusively to my theoretical views, but I believe that it will be better to illustrate my lectures with as many practical examples as possible. We shall

therefore occupy ourselves first with the method of association, a method which has been of valuable assistance to me both practically and theoretically. The association method in vogue in psychology, as well as its history, is of course, so familiar to you that there is no need to speak of it. For practical purposes I make use of the following formulary:

1.	head	19.	pride	37.	salt
2.	green	20.	to cook	38.	new
3.	water	21.	ink	39.	custom
4.	to sing	22.	angry	40.	to pray
5.	dead	23.	needle	41.	money
6.	long	24.	to swim	42.	foolish
7.	ship	25.	voyage	43.	pamphlet
8.	to pay	26.	blue	44.	despise
9.	window	27.	lamp	45.	finger
10.	friendly	28.	to sin	46.	expensive
11.	to cook	29.	bread	47.	bird
12.	to ask	30.	rich	48.	to fall
13.	cold	31.	tree	49.	book
14.	stem	32.	to prick	50.	unjust
15.	to dance	33.	pity	51.	frog
16.	village	34.	yellow	52.	to part
17.	lake	35.	mountain	53.	hunger
18.	sick	36.	to die	54.	white

[p. 220]

55.	child	71.	flower	86.	false
56.	to take care	72.	to beat	87.	anxiety
57.	lead pencil	73.	box	88.	to kiss
58.	sad	74.	wild	89.	bride
59.	plum	75.	family	90.	pure
60.	to marry	76.	to wash	91.	door
61.	house	77.	cow	92.	to choose
62.	dear	78.	friend	93.	hay
63.	glass	79.	luck	94.	contented
64.	to quarrel	80.	lie	95.	ridicule
65.	fur	81.	deportment	96.	to sleep
66.	big	82.	narrow	97.	month
67.	carrot	83.	brother	98.	nice
68.	to paint	84.	to fear	99.	woman
69.	part	85.	stork	100.	to abuse
70.	old				

This formulary has been constructed after many years of experience. The words are chosen and partially arranged in such a manner as to strike easily almost all complexes of practical occurrence. As shown by the above formulary there is a regular mixing of the grammatical qualities of the words. This, too, has its definite reasons.[[6]2]

Before the experiment begins the test person receives the following instruction: "Answer as quickly as possible the first word that occurs to your mind." This instruction is so simple that it can easily be followed by anybody. The work itself, moreover, appears extremely easy, so that is might be expected that any one could accomplish it with the greatest facility and promptitude. But contrary to expectation the behavior is quite different.

An Example of a Normal Reaction Type

Stimulus word	Reaction Time Unit 0.2 second	Reaction	Reproduction
head	9	foot	part of the body
green	11	blouse	
water	14	clear	light
to sing	6	children	
dead	11	do not like	
long	6	short	I, tall
ship	7	forth	
to pay	9	bills	
window	9	room	
friendly	10	children	
table	9	chair	room
to ask	10	all kinds	
cold	7	warm	

[p. 221]

An Example of Normal Reaction Type—Cont.

Stimulus word	Reaction Time Unit 0.2 second	Reaction	Reproduction
stem	6	flower	
to dance	9	I	like
lake	8	Zurich	
sick	8	sister	
pride	6	people	
to cook	7	woman	
ink	5	black	
angry	10	children	people
needle	9	to prick	
to swim	10	healthy	
voyage	9	England	
blue	10	pretty	like
lamp	6	light	
to sin	8	much	people
bread	10	good	like, necessary
rich	9	nice	
tree	6	green	
to prick	9	need	

An Example of an Hysterical Reaction Type

Stimulus word	Reaction Time Unit 0.2 second	Reaction	Reproduction
needle	7	to sew	
to swim * †	9	water	ship
voyage	35	to ride, motion, voyager	
blue	10	color	
lamp	7	to burn	
to sin	22	this idea is totally strange to me, I do not recognize it	
bread	10	to eat	
rich †	50	money, I don't know	possession
brown	6	nature	green
to prick	9	needle	
pity	12	feeling	
yellow	9	color	
mountain	8	high	
to die	8	to perish	
salt	15	salty (laughs) I don't know	NaCl
new	15	old	as an opposite
custom	10	good	barbaric
to pray	12	Deity	
money	10	wealth	
foolish	12	narrow minded, restricted	?
pamphlet	10	paper	

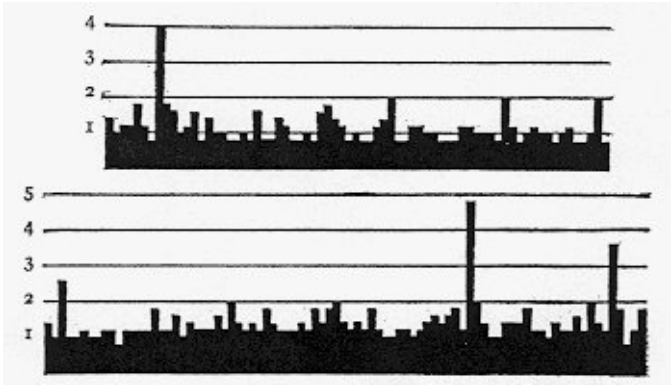
* Denotes misunderstanding. † Denotes repetition of the stimulus words.

[p. 222]

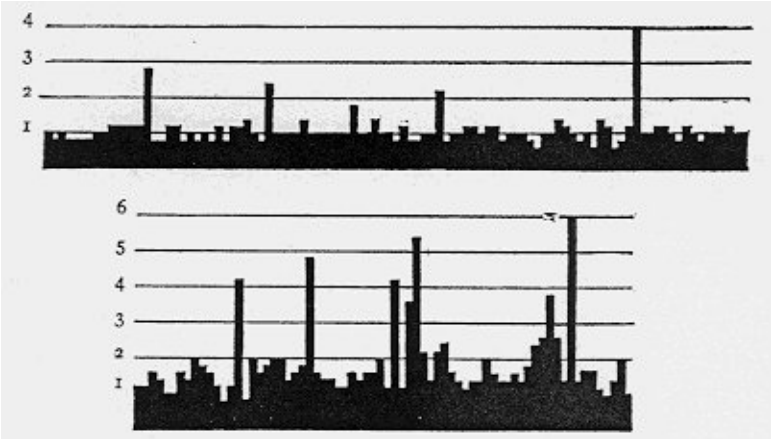
An Example of an Hysterical Reaction Type—Cont.

Stimulus word	Reaction Time Unit 0,2 second	Reaction	Reproduction
despise	30	that is a complicated, too foolish	?
finger	8	hand, not only hand, but also foot, a joint, member, extremity	
dear	14	to pay (laughs)	
bird	8	to fly	
to fall	30	*tomber*, I will say no more, what do you mean by fall?	?
book	6	to read	
unjust	8	just	
frog	11	quack	
to part	30	what does part mean?	?
hunger	10	to eat	
white	12	color, everything possible, light	
child	10	little, I did not hear well, *bébé*	?
to take care	14	attention	
lead pencil	8	to draw, everything possible can be drawn	
sad	9	to weep, that is not always the case	to be
plum	16	to eat a plum, pluck what do you mean by it? Is that symbolic?	fruit
to marry	27	how can you? reunion, union	union alliance

The following curves illustrate the course of the reaction time in an association experiment in four normal test persons. The length of each column denotes the length of the reaction time.

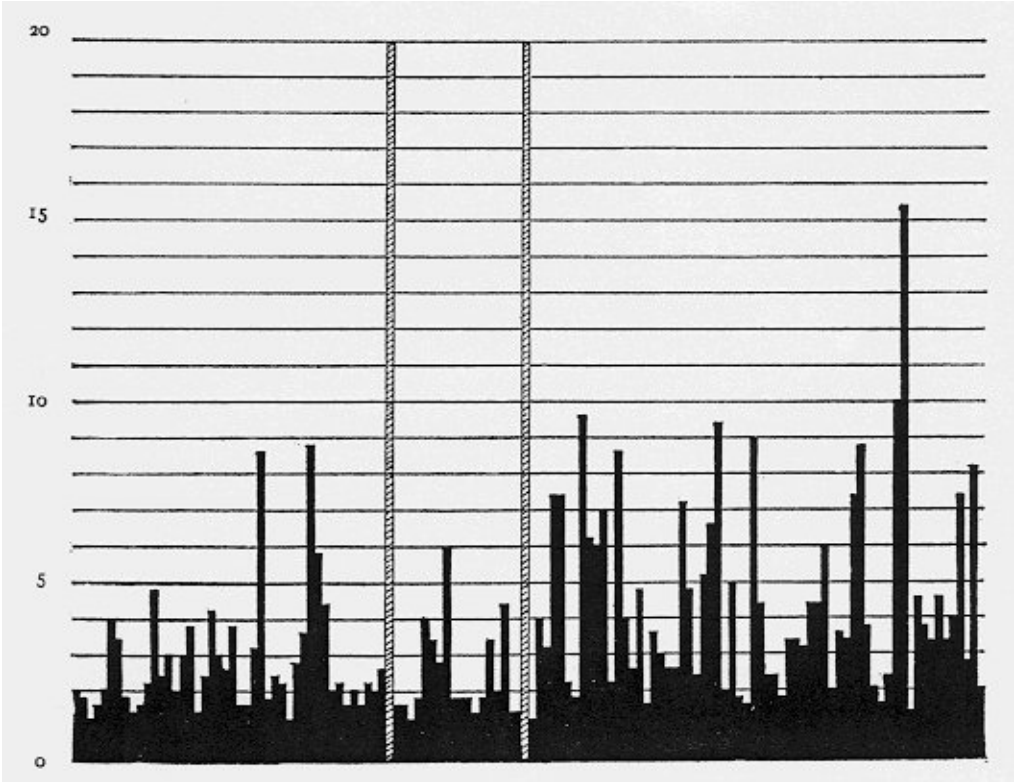


[p. 223]

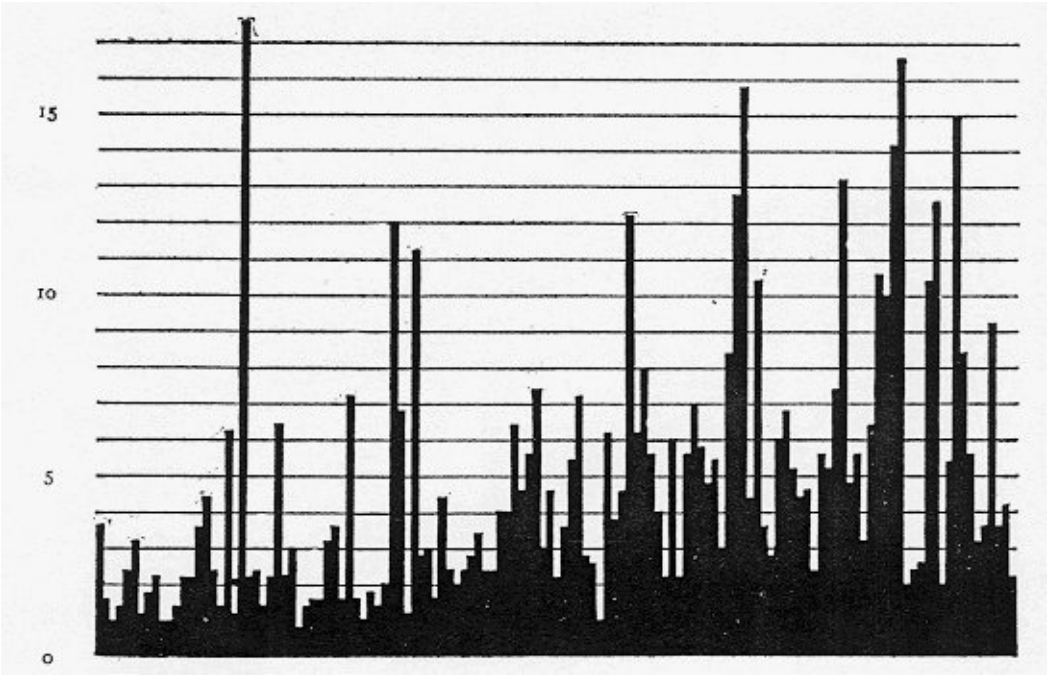


The illustrations below (pp. 224 ff.) show the course of the reaction time in hysterical individuals. The light cross-hatched columns denote the locations where the test person was unable to react (so-called failures).

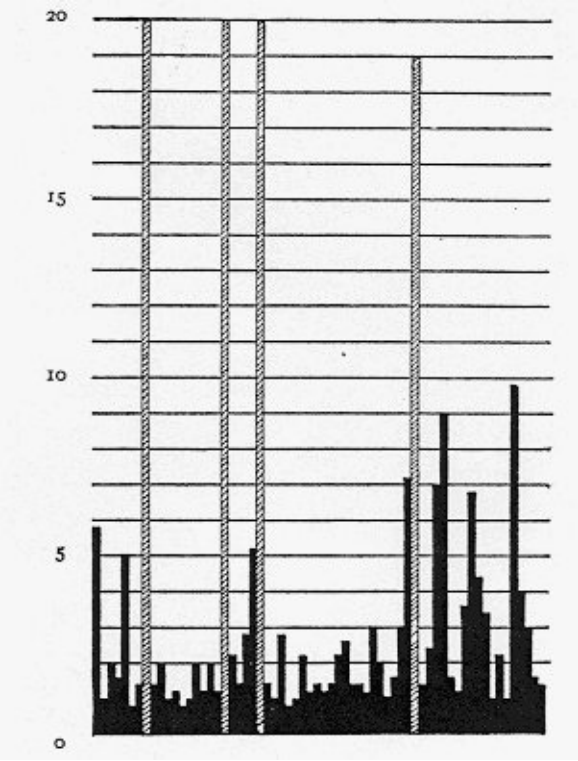
The first thing that strikes us is the fact that many test persons show a marked prolongation of the reaction time. This would make us think at first of intellectual difficulties, - wrongly, however, as we are often dealing with very intelligent persons of fluent speech. The explanation lies rather in the emotions. In order to understand the matter comprehensively we must bear in mind that the association experiments cannot deal with a separated psychic function, for any psychic occurrence is never a thing in itself, but is always the resultant of the entire psychological past. The association experiment, too, is not merely a method for the reproduction of separated word couplets, but it is a kind of pastime, a conversation between experimenter and test person. In a certain sense it is even still more than that. Words are really something like condensed actions, situations, and things. When I present a word to the test person which denotes an action it is the same as if I should present to him the action itself, and ask him, "How do you behave towards it? What do you think of it? What do you do in this situation?" If I were a magician I should cause the situation corresponding to the stimulus word to appear in reality and placing the test person in its midst, I should then study his manner of reaction. The result of my stimulus words would thus undoubtedly approach infinitely nearer perfection. But as we are not magicians we must be contented with the linguistic substitutes for reality; at the same time we [p. 224] must not forget that the stimulus word will as a rule always conjure up its corresponding situation. It all depends on how the test person reacts to this situation. The situation "bride" or "bridegroom" will not evoke a simple reaction in a young lady; but the reaction will be deeply influenced by the provoked strong feeling tones, the more so if the experimenter be a man.



It thus happens that the test person is often unable to react [p. 225] quickly and smoothly to all stimulus words. In reality, too, there are certain stimulus words which denote actions, situations, or things, about which the test person cannot think quickly and surely, and this fact is shown in the association experiments. The example which I have just presented shows an abundance of long reaction times and other disturbances.



[p. 226] In this case the reaction to the stimulus word is in some way impeded, that is, the adaptation to the stimulus word is disturbed. The stimulus words are therefore merely a part of reality acting upon us; indeed, a person who shows such disturbances to the stimulus words, is in a certain sense really but imperfectly adapted to reality.



Disease is an imperfect adaptation; hence in this case we are dealing with something morbid in the psyche, - with something which is either temporary or persistently pathological, that is, we are dealing with a psychoneurosis, with a functional disturbance of the mind. This rule, however, as we shall see later, is not without its exceptions.

Let us in the first place continue the discussion concerning the prolonged reaction time. It often happens that the test person actually does *not* know what to answer to the stimulus [p. 227] word. The test person waives any reaction; for the moment he totally fails to obey the original instructions, and shows himself incapable of adapting himself to the experimenter. If this phenomenon occurs frequently in an experiment it signifies a higher degree of disturbance in adjustment. I call attention to the fact that it is quite indifferent what reason the test person gives for the refusal. Some find that too many ideas suddenly occur to them, others, that not enough ideas come to their minds. In most cases, however, the difficulties first perceived are so deterrent that they actually give up the whole reaction. The following example shows a case of hysteria with many failures of reaction:

Stimulus word	Reaction Time Unit 0.2 second	Reaction	Reproduction
to sing	9	nice	+
dead	15	awful	?
long *	40	the time, the journey	?
ship †			+
to pay	11	money	
window	10	big	high
friendly	50	a man	human
to cook	10	soup	+
ink	9	black or blue	+
angry			bad
needle	9	to sew	+
lamp	14	light	+
to sin			
bread	15	to eat	+
rich * †	40	good, convenient	+
yellow	18	paper	color
mountain	10	high	+
to die	15	awful	+
salt †	25	salty	+
new			good, nice
custom †			
to pray			
money †	35	to buy, one is able	+
pamphlet	16	to write	+
to despise †	22	people	+
finger †			
dear	12	thing	+
bird	12	sings or flies	+

*Donates misunderstanding. † Denotes repetition of the stimulus words.

In example 3 we find a characteristic phenomenon. The test person is not content with the requirements of the instruction, that is, she is not satisfied with *one* word but reacts with many words. She apparently does more and better than the instruction requires, but in so doing she does not fulfill the requirements of the instruction. Thus she reacts: - custom - good - barbaric; foolish - narrow minded - restricted; family - big - small - everything possible.

[p. 228] These examples show in the first place that many other words connect themselves with the reaction word. The test person is unable to suppress the ideas which subsequently occur to her. In doing this she also pursues a certain tendency which perhaps is more distinctly expressed in the following reaction: new - old - as an opposite. The addition of "as an opposite" denotes that the test person has the desire to add something explanatory or supplementary. This tendency is also shown in the following reaction: finger - not only hand, also foot - a limb - member - extremity.

Here we have a whole series of supplements. It seems as if the reaction were not sufficient for the test person, as if something else must always be added, as if what has been already said were incorrect or in some way imperfect. This feeling we may with Janet designate as the *'sentiment d'incomplêtude*,' which by no means explains everything. I enter somewhat deeper into this phenomenon because it is quite frequently encountered in neurotic individuals. Indeed it is not merely a small and unimportant subsidiary manifestation in an insignificant experiment, but rather an elemental and universal manifestation which otherwise plays a rôle in the psychic life of neurotics.

With his desire to supplement the test person betrays a tendency to give the experimenter more than he wants, he even exerts the greatest efforts to seek further mental occurrences in order finally to discover something quite satisfactory. If we translate this elementary observation into the psychology of everyday life, it signifies that the test person has a tendency constantly to give to others more feeling than is required and expected. According to Freud, this is a sign of a reinforced object-libido, that is, it is a compensation for

an inner unsatisfaction and voidness of feeling. In this elementary observation we therefore see one of the main qualities of hysterics, namely, the tendency to allow themselves to be carried away by everything, to attach themselves enthusiastically to everything, and to always promise too much and hence do little. Patients having this symptom, in my experience, are always hard to deal with; at first they are enthusiastically enraptured with the physician, for a time going so far as to accept everything blindly; but they soon merge into just as blind a resistance against the physician , thus rendering any educative influence absolutely impossible.

We see therefore in this phenomenon the expression of a tendency to give more than the instruction demands and expects. This tendency betrays itself also in other failures to follow the instruction:

to quarrel - angry - different things - I always quarrel at home;
to marry - how can you marry? - reunion - union;
[p. 229] plum - to eat - to pluck - what do you mean by it? - is it symbolic?
to sin - this idea is quite strange to me, I do not recognize it.

These reactions show that the test person gets away altogether from the situation of the experiment. For the instruction demands that he should answer only the word which next occurs to him. Here we find that the stimulus words apparently act with excessive strength, that they are taken as if they were direct personal questions. The test person entirely forgets that we deal with mere words which stand in print before us, and seeks in them a personal meaning; he tries to divine them and defend himself against them, thus altogether forgetting the instructions.

This elementary observation depicts another common peculiarity of hysterics, namely, that of taking everything personally, of never being able to remain objective, and of allowing themselves to be carried away by momentary impressions; this again shows the characteristics of the enhanced object-libido.

Another sign of impeded adaptation is the often occurring *repetitions of the stimulus words*. The test persons repeat the stimulus word as if they had not heard or understood it distinctly. They repeat it just as we repeat a difficult question in order better to grasp it before answering. This same tendency is shown in the experiment. The questions are repeated because the stimulus words act on hysterical individuals almost like difficult and personal questions. In principle it is the same phenomenon as the subsequent completion of the reaction.

In many experiments we observe that the same reaction constantly reappears to the most varied stimulus words. These words seem to possess a special reproduction tendency, and it is very interesting to examine their relationship to the test person. For example, I have observed a case in which the patient repeated the word "short" a great many times and often in places where it had no meaning. The test person could not directly state the reason for the repetition of the word "short." From experience I knew that such predicates always relate either to the test person himself or to the person nearest to him. I assumed that in this word "short" he designated himself, and that in this way he helped to express something very painful to him. The test person is of very small stature. He is the youngest of four brothers, who in contrast to him are all tall. He was always the "*child*" in the family, he was nicknamed "Short" and was treated by all as the "little one." This resulted in a total loss of self-confidence. Although he was intelligent, and despite long [p. 230] study,

he could not decide to present himself for examination; he finally became impotent, and merged into a psychosis in which, whenever he was alone, he took delight in walking about in his room on his toes in order to appear taller. The word "short," therefore, signified to him a great many painful experiences. This is usually the case with the repeated words; they always contain something very important for the individual psychology of the test person.

The signs thus far depicted are not found arbitrarily spread throughout the whole experiment, but only in very definite locations; namely, in those stimulus words which strike against special emotionally accentuated complexes. This fact is the foundation of the so-called "diagnosis of facts" (*Tatbestandsdiagnostik*); that is, of the method employed to discover by means of an association experiment, the culprit among a number of persons suspected of a crime. That this is possible I should like to demonstrate briefly in a concrete case.

On the 6th of February, 1908, our supervisor reported to me that a nurse complained to her of having been robbed during the forenoon of the previous day. The facts were as follows: The nurse kept her money, amounting to 70 francs, in a pocketbook which she had placed in her cupboard where she also kept her clothes. The cupboard contained two compartments, of which one belonged to the nurse who was robbed, and the other to the head nurse. These two nurses and a third one, who was an intimate friend of the head nurse, slept in the same room where the cupboard was. The room was in a section which was regularly occupied in common by six nurses who had free access to this room. Given such a state of affairs it is not to be wondered that the supervisor shrugged her shoulders when I asked her whom she most suspected.

Further investigation showed that on the morning of the theft the above-mentioned friend of the head nurse was slightly indisposed and remained in bed in the room the whole morning. Hence, following the indications of the plaintiff, the theft could have taken place only in the afternoon. Of the other four nurses upon whom suspicion could fall, there was only one who regularly attended to the cleaning of the room in question, while the remaining three had nothing to do in this room, nor was it shown that any of them had spent any time there on the previous day.

It was therefore natural that these last three nurses should be regarded for the time being as less implicated, and I therefore began by subjecting the first three to the experiment.

From the particulars of the case, I also knew that the cupboard was locked but that the key was kept not far away in a
[p. 231] very conspicuous place, that on opening the cupboard the first thing to be seen was a fur ornament (boa), and, moreover, that the pocketbook was between the linen in an inconspicuous place. The pocketbook was of dark reddish leather, and contained the following objects: one 50 franc banknote, one 20 franc piece, some centimes, one small silver watch chain, one stencil used in the insane asylum to mark the kitchen utensils, and one small receipt from Dosenbach’s shoeshop in Zürich.

Besides the plaintiff and the guilty one, only the head nurse knew the exact particulars of the deed, for as soon as the former missed her money she immediately asked the head nurse to help her find it, thus the head nurse had been able to learn the smallest details, which naturally rendered the experiment still more difficult, for she was precisely the one most suspected. The conditions for the experiment were better for the others, since they knew nothing concerning the particulars of the deed, and some not even that a crime had been committed. As critical stimulus words I selected the name of the robbed nurse, plus the

following words: cupboard, door, open, key, yesterday, banknote, gold, 70, 50, 20, money, watch, pocketbook, chain, silver, to hide, fur, dark reddish, leather, centimes, stencil, receipt, Dosenbach. Besides these words which referred directly to the deed, I took also the following, which had a special affective value: theft, to take, to steal, suspicion, blame, court, police, to lie, to fear, to discover, to arrest, innocent.

The objection is often made to the last species of words that they may produce a strong affective resentment even in innocent persons, and for that reason one cannot attribute to them any comparative value. Nevertheless, it may always be questioned whether the affective resentment of an innocent person will have the same effect on the association as that of a guilty one, and that question can only be authoritatively answered by experience. Until the contrary shall be demonstrated, I maintain that even words of the above mentioned type may profitably be used.

I then distributed these critical words among twice as many indifferent stimulus words in such a manner that each critical word was followed by two indifferent ones. As a rule it is well to follow up the critical words by indifferent words in order that the action of the first may be clearly distinguished. But one may also follow up one critical word by another, especially if one wishes to bring into relief the action of the second. Thus I placed together "darkish red" and "leather," and "chain" and "silver."

After this preparatory work I undertook the experiment [p. 232] with the three above mentioned nurses. As examinations of this kind can be rendered into a foreign tongue only with the greatest difficulty, I will content myself with presenting the general results, and with giving some examples. I first undertook the experiment with the friend of the head nurse, and judging by the circumstances she appeared only slightly moved. The head nurse was next examined; she showed marked excitement, her pulse being 120 per minute immediately after the experiment. The last to be examined was the nurse who attended to the cleaning of the room in which the theft occurred. She was the most tranquil of the three; she displayed but little embarrassment, and only in the course of the experiment did it occur to her that she was suspected of stealing, a fact which manifestly disturbed her towards the end of the experiment.

The general impression from the examination spoke strongly against the head nurse. It seemed to me that she evinced a very "suspicious," or I might almost say, "impudent" countenance. With the definite idea of finding in her the guilty one I set about adding up the results.

One can make use of many special methods of computing, but they are not all equally good and equally exact. (One must always resort to calculation, as appearances are enormously deceptive.) The method which is most to be recommended is that of the probable average of the reaction time. It shows at a glance the difficulties which the person in the experiment had to overcome in the reaction.

The technique of this calculation is very simple. The probable average is the middle number of the various reaction times arranged in a series. The reaction times are, for example[[7]3] placed in the following manner: 5, 5, 5, 7, 7, 7, 7, 8, 9, 9, 9, 12, 13, 14. The number found in the middle (8) is the probable average of this series. Following the order of the experiment, I shall denote the friend of the head nurse by the letter A, the head nurse by B, and the third nurse by C.

The probable averages of the reaction are:

A B C

10.0 12.0 13.5

No conclusions can be drawn from this result. But the average reaction times calculated separately for the indifferent reactions, for the critical, and for those immediately following the critical (post-critical) are more interesting.

The Probable Average of the Reaction Time

for	A	B	C
Indifferent reactions . . .	10.0	11.0	12.0
Critical reactions	16.0	13.0	15.0
Post-critical reactions . . .	10.0	11.0	13.0

>From this example we see that whereas A has the shortest reaction time for the indifferent reactions, she shows in com-
[p. 233] parison to the other two persons of the experiment, the longest time for the critical reactions.

The difference between the reaction times, let us say between the indifferent and the critical, is 6 for A, 2 for B, and 3 for C, that is, it is more than double for A when compared with the other two persons.

In the same way we can calculate how many complex indicators there are on an average for the indifferent, critical, etc., reactions.

The Average Complex Indicators for each Reaction

for	A	B	C
Indifferent reactions . . .	0.6	0.9	0.8
Critical reactions	1.3	0.9	1.2
Post critical reactions . . .	0.6	1.0	0.8

The difference between the indifferent and critical reactions for A = 0.7, for B = 0, for C = 0.4. A is again the highest.

Another question to consider is, in what special way do the imperfect reactions behave?

The result for A = 34 %, for B = 28 %, and for C = 30 %.

Here, too, A reaches the highest value, and in this, I believe, we see the characteristic moment of the guilt-complex in A. I am, however, unable to explain here circumstantially the reasons why I maintain that memory errors are related to an emotional complex, as this would lead me beyond the limits of the present work. I therefore refer the reader to my work "*Ueber die Reproductionsstörrungen im Associationsexperiment*" (IX Beitrag der Diegnost. Associat. Studien).

As it often happens that an association of strong feeling tone produces in the experiment a perseveration, with the result that not only the critical association, but also two or three successive [p. 234] associations are imperfectly reproduced, it will be very interesting for our cases to see how many imperfect reproductions are so arranged in the series. The result of computation shows that the imperfect reproductions thus arranged in series are for A 64.7 %, for B 55.5 %, and for C 30.0 %.

Again we find that A has the greatest percentage. To be sure this may partially depend on the fact that A also possesses the greatest number of imperfect reproductions. Given a small quantity of reactions it is usual that the greater the total number of the same the more imperfect reactions will occur in groups. But in order that this should be probable it could not occur in so great a measure as in our case, where on the other hand B and C have not a much smaller number of imperfect reactions when compared to A. It is significant that C with her slight emotions during the experiment shows the minimum of imperfect reproductions arranged in series.

As imperfect reproductions are also complex indicators, it is necessary to see how they distribute themselves in respect to the indifferent, critical, etc., reactions.

Imperfect Reproductions which occur

in	A	B	C
Indifferent reactions . . .	10	12	11
Critical reactions	19	9	12
Post-critical reactions . . .	5	7	7

It is hardly necessary to bring into prominence the differences between the indifferent and the critical reactions of the various subjects as shown by the resulting numbers of the table. In this respect, too, A occupies first place.

Naturally, here, too, there is a probability that the greater the quantity of the imperfect reproductions the greater is their number in the critical reactions. If we suppose that the imperfect reproductions are distributed regularly and without choice among all the reactions there will be a greater number of them for A (in comparison to B and C) even as reactions to critical words, since A has the greater number of imperfect reproductions. Admitting such a uniform distribution of the imperfect reproductions, it is easy to calculate how many we ought to expect to belong to each individual kind of reaction.
From this calculation it appears that the disturbances of reproductions which concern the

critical reactions for A surpass by far the expected, for C they are 0.9 higher than the ex-[p. 235] pected, while for B the real number is less than the one expected.

Imperfect Reproductions

	Which may be expected			Which really occur		
For	Indifferent Reactions	Critical Reactions	Post-critical Reactions	Indifferent Reactions	Critical Reactions	Post-critical Reactions
A	11.2	12.5	10.2	10	19	5
B	9.2	10.3	8.4	12	9	7
C	9.9	11.1	9.0	11	12	7

All this points to the fact than in the subject A the critical stimulus words acted with the greatest intensity, and hence the greatest suspicion falls on A. Practically one may venture to designate such a subject as probably guilty. The same evening A made a complete confession of the theft, and thus the success of the experiment was confirmed.

I maintain that such a result should be of scientific interest and worthy of consideration. There is much in experimental psychology which is less useful than the material treated in this work. Putting aside altogether the theoretical interest, we have in this case something that is not to be despised from a practical point of view, to wit, we have brought to light the culpable affair in a much easier and shorter way than is customary. What has been possible once or twice ought to be possible again in other cases, and it is well worth while to investigate the means of rendering the method increasingly capable of rapid and sure results.

This applicability of the experiment shows it possible to strike a concealed (indeed and unconscious) complex by means of a stimulus word; and conversely we may assume with great certainty that behind a reaction which shows a complex indicator there is a hidden complex, even though the test person strongly denies it. One must get rid of the idea that educated and intelligent test persons are able to see and admit their own complexes. Every human mind contains much that is unacknowledged and hence unconscious as such; and no one can boast that he stands completely above his complexes. Those who persist in maintaining it do not see the spectacles which they wear on their noses.

It has long been thought that the association experiment [p. 236] enables one to distinguish certain *intellectual* types. That is not the case. The experiment does not give us any particular insight into the purely intellectual, but rather only into the emotional processes. To be sure we can erect certain types of reaction; they are not, however, based on intellectual peculiarities, but depend entirely on the *proportionate emotional state*. Educated test persons usually show superficial and linguistically deep rooted associations, whereas the uneducated form more valuable associations and often of ingenious significance. This behavior would be paradoxical from an intellectual viewpoint. The meaningful associations of the uneducated are not really the product of intellectual thinking, but are simply the results of a special emotional state. The whole thing is more important to the uneducated, his emotion is greater and for that reason he pays more attention to the experiment than the educated person, and that is

why his associations are more significant. Aside from the types determined by education we have to consider three principal individual types:

1. An objective type with undisturbed reactions.
2. A so-called complex type with many disturbances in the experiment occasioned by the constellation of a complex.
3. A so-called definition-type. This type consists in the fact that the reaction always gives an explanation or a definition of the content of the stimulus word; *e. g.*: apple, - a tree-fruit;

table,- a piece of household furniture;

to promenade, - an activity;

father, - chief of the family.

This type is chiefly found in stupid persons, and it is therefore quite usual in imbecility. But it can also be found in persons who are not really stupid, but who do not wish *to be taken as stupid*. Thus a young student from whom associations were taken by an older intelligent woman student reacted altogether with definitions. The test person was of the opinion that it was an examination in intelligence, and therefore directed most of his attention to the significance of the stimulus words; his associations, therefore, looked like those of an idiot. Not all idiots, however, react with definitions; probably only those so react who would like to appear smarter than they are, that is, those whom their stupidity is painful. I designate this widespread complex as "intelligence-complex." A normal test person reacts in a most overdrawn manner as follows:

anxiety - heart anguish;

to kiss - love’s unfolding;

to kiss - perception of friendship.

This type gives a constrained and unnatural impression. The test persons wish to be more than they are, they wish to
[p. 237] exert more influence than they really have. Hence we see that persons with an intelligence complex are usually not natural and unconstrained; that they are always somewhat unnatural and flowery; they show a predilection for complicated foreign words, high sounding quotations, and other intellectual ornaments. In this way they wish to influence their fellow beings, they wish to impress others with their apparent education and intelligence, and thus to compensate for the painful feeling of stupidity. The definition type is closely related to the predicate type, or to express it more precisely, to the predicate type expressing personal judgment (*Wertprädikattypus*). For example:

flower - pretty;
money - convenient;

animal - ugly;
knife - dangerous;
death - ghastly.

In the definition type the intellectual significance of the stimulus word is rendered prominent, while in the predicate type it is its *emotional significance*. There are predicate types which are altogether overdrawn where there appear reactions like the following:
piano - horrible;
to sing - heavenly;

mother - ardently loved;

father - something good, nice, holy.

In the definition type an absolute *intellectual* make-up is manifested or rather simulated, but here there is a very *emotional* one. Yet, just as the definition type really conceals a lack of intelligence so the excessive *emotional* expression conceals or overcompensates an emotional deficiency. This conclusion is very interestingly illustrated by the following discovery:

- On investigating the influence of the familiar milieus on the association type it was found that young individuals seldom possess a predicate type, but that on the other hand, the predicate type increases in frequency with the advancing age. In women the increase of the predicate type begins a little after the 40th year, and in men after the 60th. That is the precise time when, owing to the deficiency of sexuality, there actually occurs considerable emotional loss. If a test person evinces a distinct predicate type it may always be inferred that a marked internal emotional deficiency is thereby compensated. Still one cannot reason conversely, namely that an inner emotional deficiency must produce a predicate type, no more than that idiocy directly produces a definition type. A predicate type can also betray itself through the external behavior, as, for example, through a particular affectation, enthusiastic exclamations, an embellished behavior, and the constrained sounding language so often observed in society.

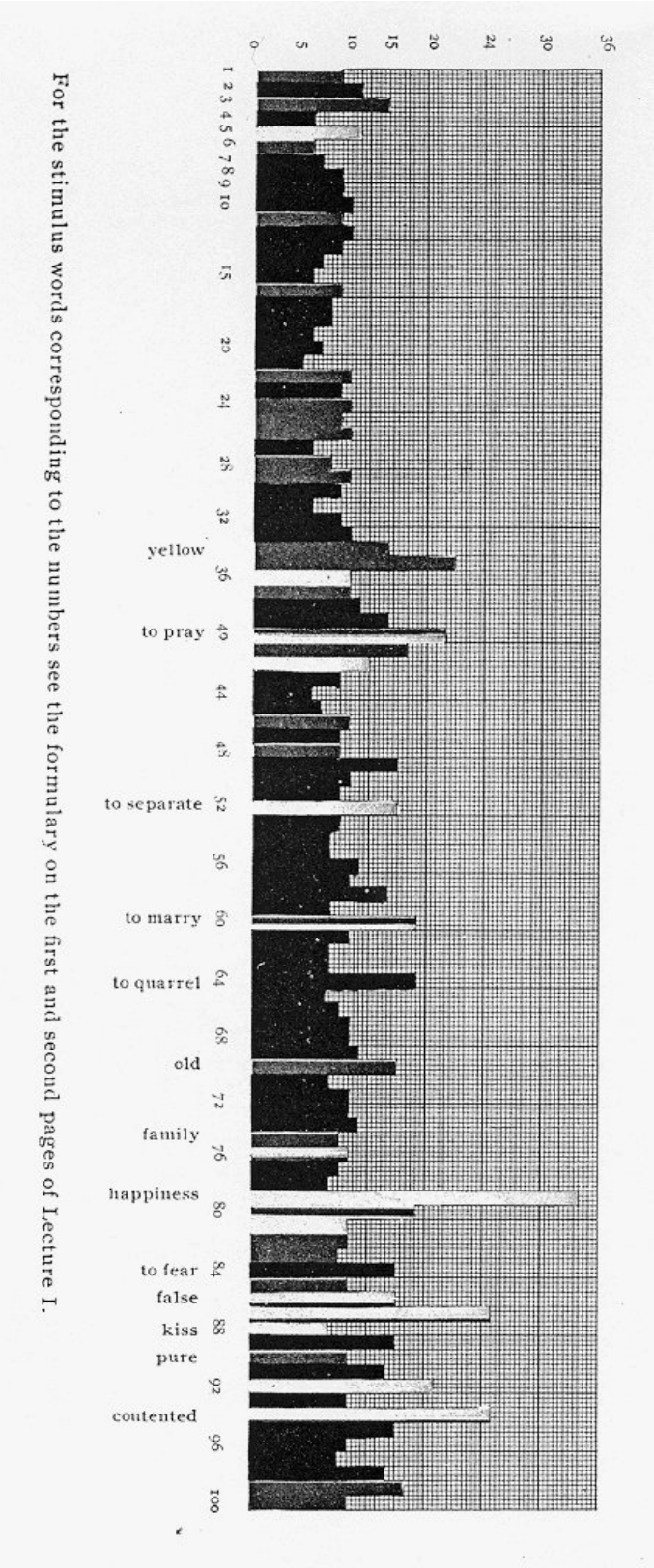
[p. 238] The complex type shows no particular tendency except the *concealment* of a complex, whereas the definition and predicate types betray a positive tendency to exert in some way a *definite* influence on the experimenter. But whereas the definition type tends to bring to light its intelligence, the predicate type displays its emotion. I need hardly add of what importance such determinations are for the diagnosis of character.

After finishing an association experiment I usually add another experiment of a different kind, the so-called *reproduction*. I repeat the same stimulus words and ask the test persons whether they still remember their former reactions. In many instances the memory fails, and as experience shows, these locations are stimulus words which touched an emotionally accentuated complex, or stimulus words immediately following such critical words.

This phenomenon has been designated as paradoxical and contrary to all experience. For it is known that emotionally accentuated things are better retained in memory than indifferent things. This is quite true, but it does not hold for the *linguistic* expression of

an emotionally accentuated content. On the contrary one very easily forgets what he has said under emotion, one is even apt to contradict himself about it. Indeed the efficacy of cross-examinations in court depends on this fact. The reproduction method therefore serves to render still more prominent the complex stimulus. In normal persons we usually find a limited number of false reproductions, seldom more than 10-20 %, while in abnormal persons, especially in hysterics, we often find from 20-40 % of false reproductions. The reproduction certainty is therefore in certain cases a measure for the emotivity of the test person.

By far the larger number of neurotics show a pronounced tendency to cover up their intimate affairs in impenetrable darkness, even from the doctor, so that the doctor finds it very difficult to form a proper picture of the patient's psychology. In such cases I am greatly assisted by the association experiment. When the experiment is finished I first look over the general course of the reaction times. I see a great many very prolonged times which in itself means that the patient can only adjust himself with difficulty, that his psychological functions proceed with marked internal frictions, with *resistances*. By far the greater number of neurotics react only under great and hence very distinct resistances, there are, however, cases in which the average reaction times are as short as in the normal and in whom the other complex indicators are lacking, but who, despite that fact, undoubtedly present neurotic symptoms. These rare cases are especially found among very intelligent [p. 239] and educated chronic patients who after many years of practice have learned to control their outward behavior and therefore outwardly display very little if anything of their neuroses. On superficial observation they can be taken as normal, yet in some places they show disturbances which betray the repressed complex.



For the stimulus words corresponding to the numbers see the formulary on the first and second pages of Lecture I.

After examining the reaction times I turn my attention to the type of the association to ascertain with what type I am dealing. If it is a predicate type I draw the conclusions which I have detailed above; if it is a complex type I try to ascertain the nature of the complex. With the necessary experience one can readily emancipate himself from the test person's statements

and almost without any previous knowledge of the test persons it is possible under certain circumstances to read the most intimate complexes from the results of the experiment. I at first look for the reproduction words and put them together, and I then look for the stimulus words which show the greatest disturbances. In many cases a mere assortment of these words suffices to show the complex. In some cases it is necessary to put a question here and there. It will be best to illustrate this with a concrete example:

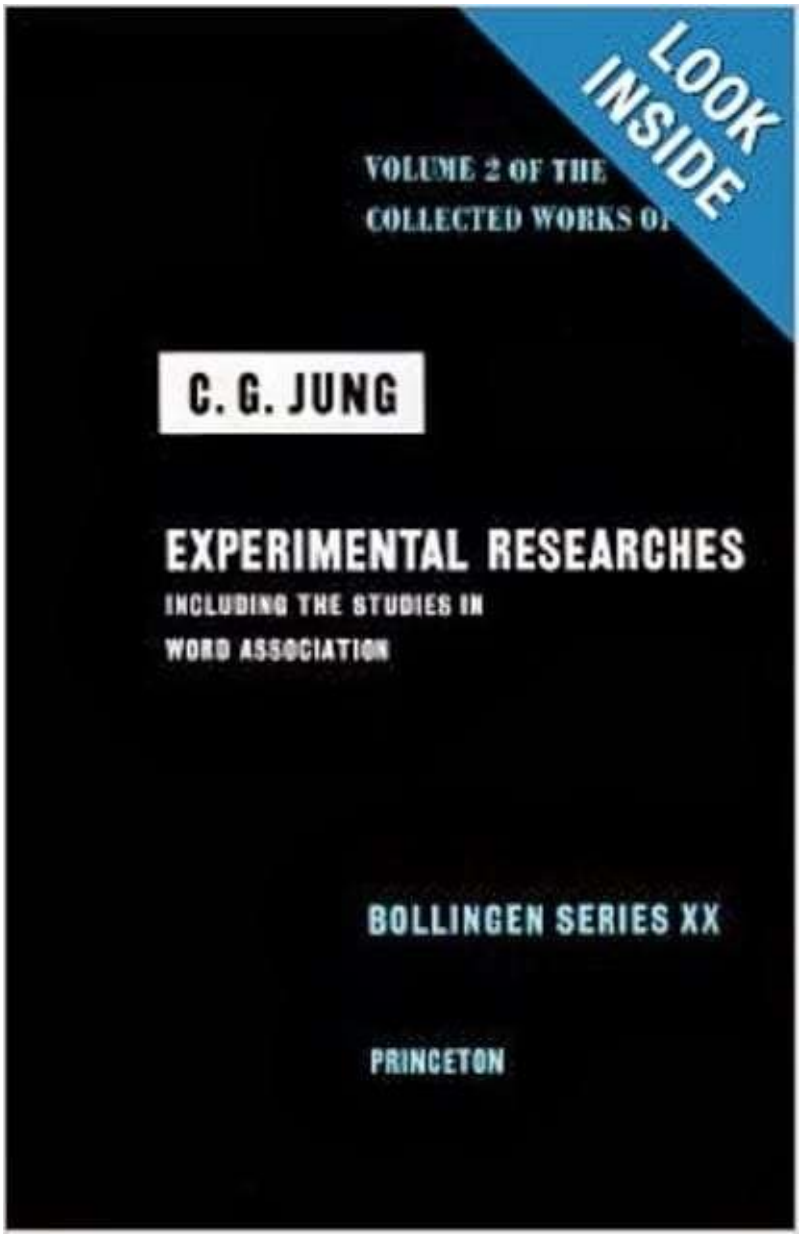
It concerns an educated woman of 30 years who has been married for three years. After her marriage she suffers from episodic excitements in which she is violently jealous of her husband. The marriage is a happy one in every other respect and it should be noted that the husband gives no cause for the jealousy. The patient is sure that she loves him and that her excited states are groundless. She cannot imagine whence these excited states originate, and feels quite perplexed over them. It is to be noted that the patient is a catholic and has been brought up religiously, while her husband is a protestant. This difference of religion did not admittedly play any part. A more thorough anamnesis showed the existence of an extreme prudishness. Thus, for example, no one was allowed to talk in the patient's presence about her sister's childbirth, because the sexual moment suggested therein caused her the greatest excitement. She always undressed in the adjoining room and never in her husband's presence, etc. At the age of 27 she was supposed to have had no idea how children were born. The associations gave the results shown in the accompanying chart.

The blue columns represent failures of reproductions, the green ones represent repetitions of stimulus words, and the yellow columns show those associations in which the patient either laughed or made mistakes, using many instead of one word. The height of the columns represent the length of the reaction time.

[p. 240] The stimulus words characterized by marked disturbances are the following: yellow, to pray, to separate, to marry, to quarrel, old, family, happiness, false, fear, to kiss, bride, to choose, contented. The strongest disturbances are found in the following stimulus words: *to pray, to marry, happiness, false, fear,* and *contented*. These words, therefore, seemingly strike the complex above all. The conclusion that can be drawn from this is that she is not indifferent to the fact that her husband is a protestant, for she again thinks of praying, that there is something wrong with marriage, that she is false, that is, she entertains fancies of faithlessness, she is afraid (of the husband? of the future?), she is not contented with her choice (to choose) and she thinks of separation. The patient therefore has a separation complex for she is very discontented with her married life. When I told her this result she was affected and at first attempted to deny it, then to mince over it, but finally she admitted everything I said and added still more. She reproduced a large number of fancies of faithlessness, reproaches against her husband, etc. *Her prudishness and jealousy were merely a projection of her own sexual wishes on her husband*. Because she was faithless in her fancies and did not admit it to herself she was jealous of her husband.

It is impossible in a lecture to give a review of all the possible uses of the association experiment. I must content myself with having demonstrated to you at least some of its chief uses.

([8]next)



1. https://www.facebook.com/groups/56536297291/
2. https://psychclassics.yorku.ca/Jung/Association/lecture1.htm
3. mailto:christo@yorku.ca
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5. https://psychclassics.yorku.ca/Jung/Association/lecture3.htm#f1
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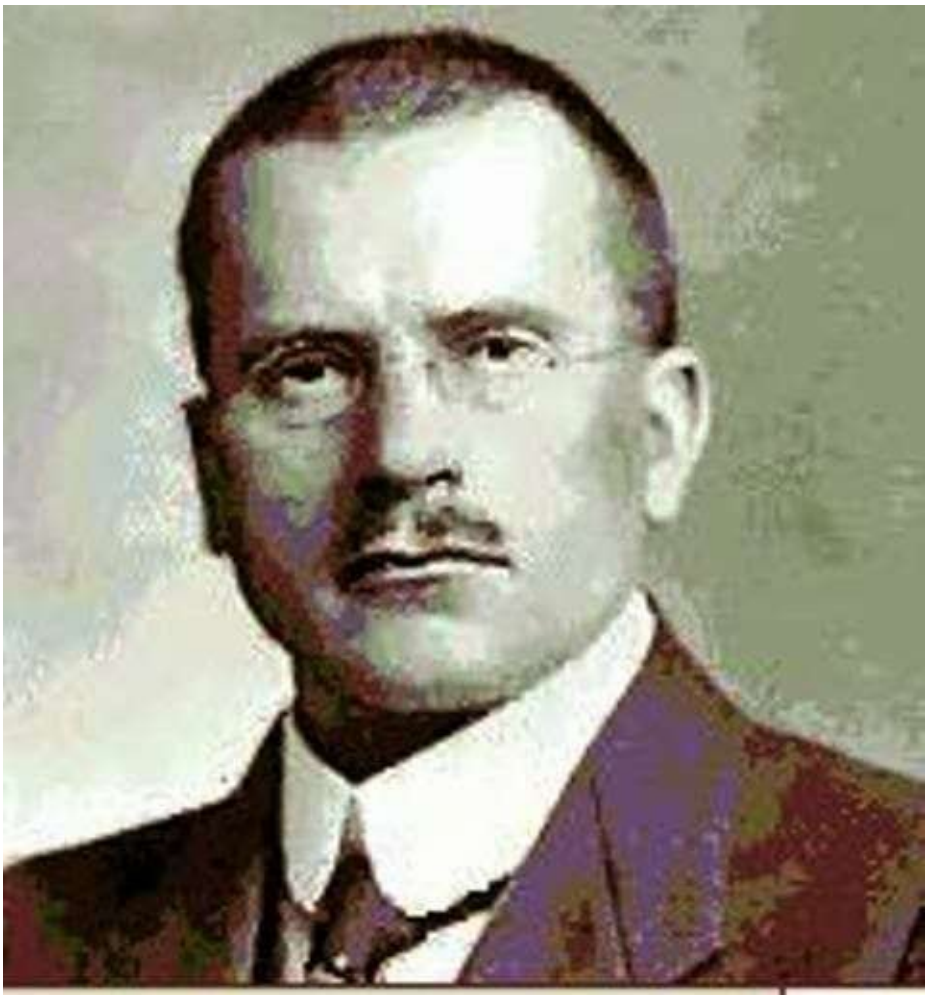
7. https://psychclassics.yorku.ca/Jung/Association/lecture3.htm#f3
8. https://psychclassics.yorku.ca/Jung/Association/lecture2.htm

1.1.5 Carl Jung The Familiar Constellations (2023-01-05 04:00)

Carl Jung The Familiar Constellations

[1]Carl Jung Depth Psychology Facebook Group



[2]LECTURE II The Familiar Constellations

Classics in the History of Psychology

An internet educational resource developed by

[3]Christopher D. Green

York University, Toronto, Ontario

(Return to*[4] index*)

The Association Method

Carl G. Jung (1910)

First published in *American Journal of Psychology*, *31*, 219-269.

Part 2 of 3

([5]previous)

LECTURE II

The Familiar Constellations

Ladies and Gentlemen: As you have seen, there are manifold ways in which the association experiment may be employed in practical psychology. I should like to speak to you to-day about another utilization of this experiment which is primarily of only theoretical significance. My pupil, Miss Fürst, M.D., has made the following research: she has applied the association experiment to 24 families, consisting altogether of 100 test persons; the resulting material amounted to 2,200 associations. This material was elaborated in the following manner: Fifteen separate groups were formed according to logical-linguistic standards, and the associations were arranged as follows:

Husband Wife Difference
I. Co-ordination 6.5 0.5 6
II. Sub and supraordination 7 - 7
III. Contrast - - -
IV. Predicate expressing a personal judgment 8.5 95. 86.5
V. Simple predicate 21. 3.5 17.5

[p. 241]
VI. Relations of the verb to the
subject or complement 15.5 0.5 15.
VII. Designation of time, etc. 11. - 11.
VIII. Definition 11. - 11.
IX. Coexistence 1.5 - 1.5
X. Identity 0.5 0.5 -
XI. Motor-speech combination 12. - 12
XII. Composition of words - - -
XIII. Completion of words - - -
XIV. Clang associations - - -
XV. Defective reactions - - -

– – – – – – – – – – – – – – – – – –

Total, - - 173.5

Average difference 173.5 / 15 = 11.5

As can be seen from this example, I utilize the difference to show the degree of the analogy. In order to find a base for the total resemblance I have calculated the differences among all of Miss Fürst's test persons not related among themselves by comparing every female test person with all the other unrelated females; the same has been done for the male test persons.

The most marked difference is found in those cases where the two test persons compared have no associative quality in common. All the groups are calculated in percentages, the greatest difference possible being 200 / 15 = 13.3 %

I. The average difference of male unrelated test persons is 5.9 %, and that of females of the same group is 6 %.
II. The average difference between male related test persons is 4.1 %, and that between female related test persons is 3.8 %. From these numbers we see that relatives show a tendency to agreement in the reaction type.
III. Difference between fathers and children = 4.2.
" " mothers " " = 3.5.
The reaction types of children come nearer to the type of the mother than to the father.
IV. Difference between fathers and their sons = 3.1.
" " " " " daughters = 4.9.
" " mothers " " sons = 4.7.
" " " " " daughters = 3.0.
V. Difference between brothers = 4.7.
" " sisters = 5.1.

If the married sisters are omitted from the comparison we get the following result:

Difference of unmarried sisters = 3.8.

These observations show distinctly that marriage destroys more or less the original agreement,

as the husband belongs to a different type.

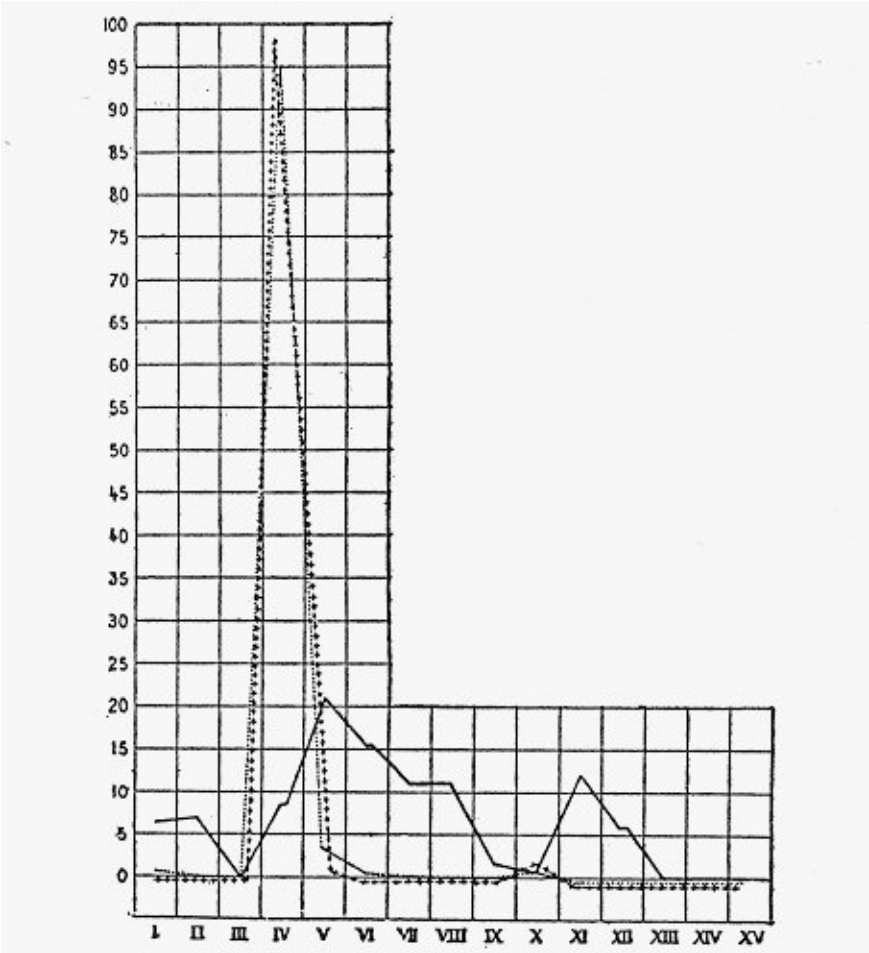
The difference between unmarried brothers = 4.8.

[p. 242] Marriage seems to exert no influence on the association forms in man. Nevertheless, the material which we have at our disposal is not as yet enough to allow us to draw definite conclusions.

VI. The difference between husband and wife = 4.7.

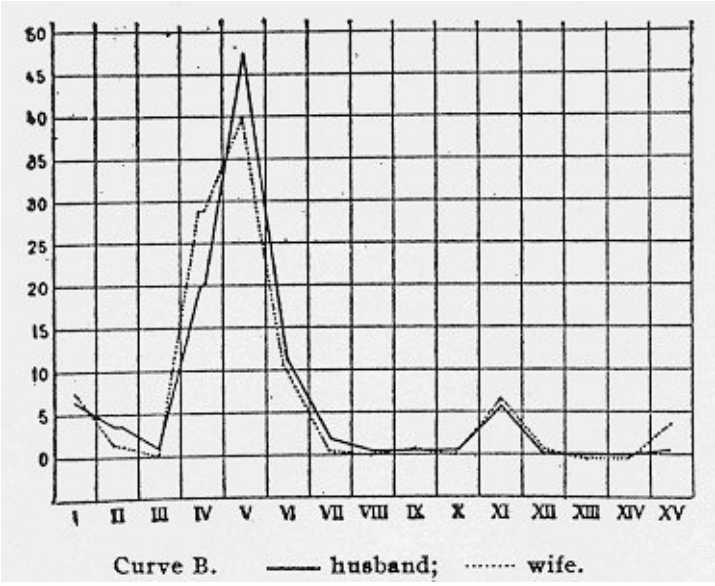
This number, however, sums up very inadequately the different values; that is, there are some cases which show a marked difference and some which show a marked agreement. The description in curves of the different results follows.

In the curves here reproduced I have marked above the number of associations of each quality in percentages. The Roman letters written below the diagram designate the forms of association indicated in the above tables (see above).



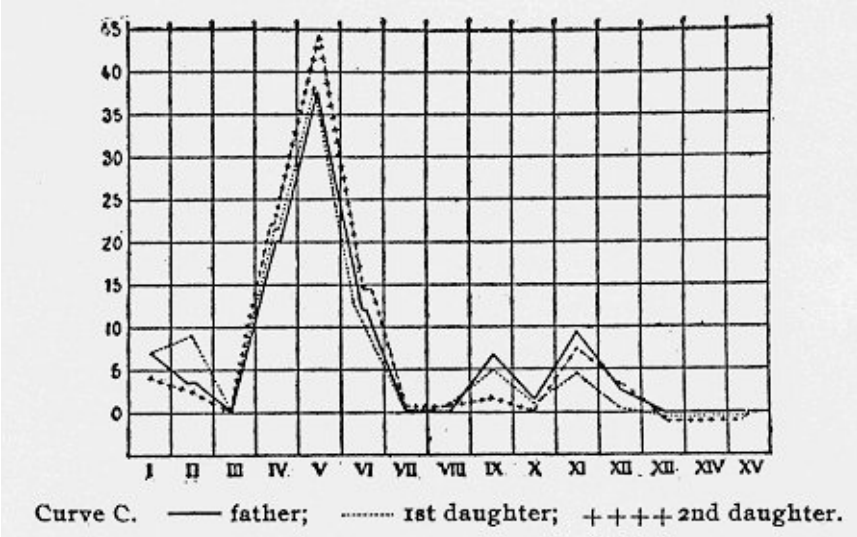
Curve A. —— father; .... mother; ++++daughter.
I. Assoc. by co-ordination; II. sub and supraordination; III. contrast, etc. (See above table.)

[p. 243] Curve A. The father (continued line) shows an objective type, while the mother and daughter show the pure predicate type with a pronounced subjective tendency.



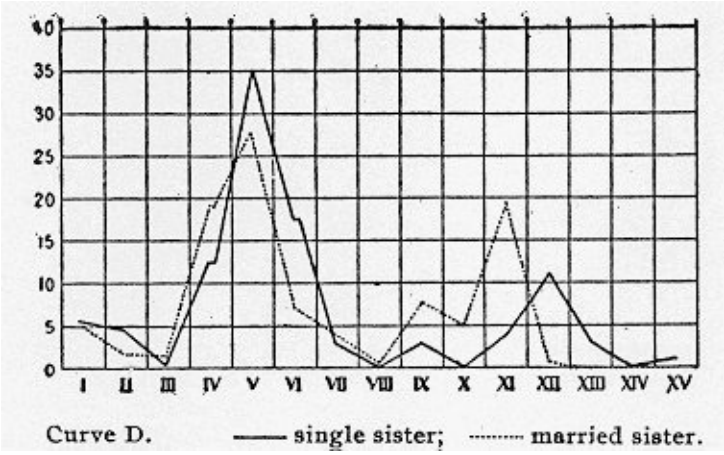
Curve B. —— husband; ····· wife.

Curve B. The husband and wife agree well in the predicate objective type, the predicate subjective being somewhat more numerous in the wife.

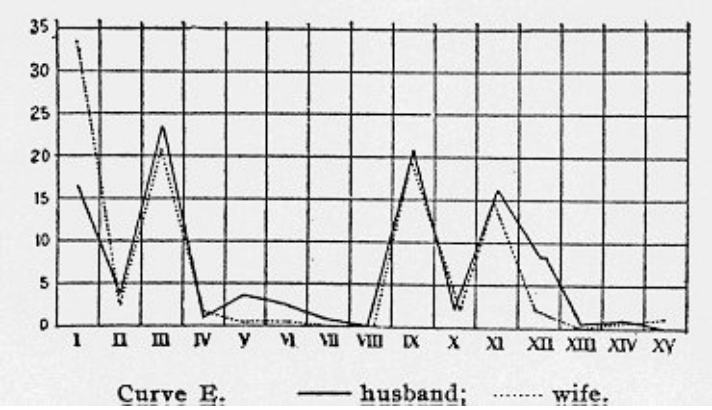


Curve C. —— father; ····· 1st daughter; ++++ 2nd daughter.

Curve C. A very nice agreement between a father and his two daughters.
[p. 244]



Curve D. Two sisters living together. The dotted line represents the married sister.



Curve E. Husband and wife. The wife is a sister of the two women of curve D. She approaches very closely to the type of her husband. Her curve is the direct opposite of that of her sisters.

The similarity of the associations is often very extraordinary. I will reproduce here the associations of a mother and her daughter.

Stimulus Word	Mother	Daughter
to pay attention	diligent pupil	pupil
law	command of God	Moses
dear	child	father and mother
great	God	father
potato	bulbous root	bulbous root
family	many persons	5 persons
strange	traveller	traveller
brother	dear to me	dear
to kiss	mother	mother

[p. 245]

Stimulus word	Mother	Daughter
burn	great pain	painful
door	wide	big
hay	dry	dry
month	many days	31 days
air	cool	moist
coal	sooty	black
fruit	sweet	sweet
merry	happy child	child

One might indeed think that in this experiment, where full scope is given to chance, individuality would become a factor of the utmost importance, and that therefore one might expect a very great diversity and lawlessness of associations. But as we see the opposite is the case. Thus the daughter lives contently in the same circle of ideas as her mother, not only in her thought but in her form of expression; indeed, she even uses the same words.

What seems more flighty, more inconstant, and more lawless than a fancy, a rapidly passing thought? It is not, however, lawless, and not free, but closely determined within the limits of the milieu. If, therefore, even the superficial and manifestly most flighty formations of the intellect are altogether subject to the milieu-constellation, what should we expect for the more important conditions of the mind, for the emotions, wishes, hopes, and intentions? Let us consider a concrete example, - the curve A. (See above.)

The mother is 45 years old and the daughter 16 years. Both have a very distinct predicate type expressing personal judgment, and differ from the father in the most striking manner. The father is a drunkard and a demoralized creature. We can thus readily understand that his wife perceives an emotional voidness which she naturally betrays by her enhanced predicate type. The same causes cannot, however, operate in the daughter, for in the first place she is not married to a drunkard, and secondly life with all its hopes still lies before her. It is distinctly unnatural for the daughter to show an extreme predicate type expressing personal judgment.

She responds to the stimuli of the environment just like her mother. But whereas in the mother the formation is in a way a natural consequence of her unhappy condition of life, this condition is entirely lacking in the daughter. The daughter simply imitates the mother; she merely appears like the mother. Let us consider what this can signify for a young girl. If a young girl reacts to the world like an old woman disappointed in life this at once shows unnaturalness and constraint. But more serious consequences are possible.

As you know the predicate type is a manifestation of intensive emotions; emotions are always involved. Thus we cannot prevent ourselves from answering at least inwardly to the feelings and passions of our [p. 246] nearest environment; we allow ourselves to be infected and carried away by it. Originally the affects and their physical manifestations had a biological significance; *i.e.*, they were a protective mechanism for the individual and the whole herd.

If we manifest emotions we can with certainty expect to receive emotions in return. That is the sense of the predicate type. What the 45-year-old woman lacks in emotions; *i.e.*, in love in her marriage relations she seeks to obtain from the outside, and it is for that reason that she is an ardent participant in the Christian Science meetings.

If the daughter imitates this situation she does the same thing as her mother, she seeks to obtain emotions from the outside. But for a girl of 16 such an emotional state is to say the least quite dangerous; like her mother she reacts to her environment as a sufferer soliciting

sympathy. Such an emotional state is no longer dangerous in the mother, but for obvious reasons it is quite dangerous in the daughter.

Once freed from her father and mother she will be like her-mother; *i.e.*, she will be a suffering woman craving for inner gratification. She will thus be exposed to the greatest danger of falling a victim to brutality and of marrying a brute and inebriate like her father.

This consideration seems to me to be of importance for the conception of the influence of environment and education. The example shows what passes over from the mother to the child. It is not the good and pious precepts, nor is it any other inculcation of pedagogic truths that have a moulding influence upon the character of the developing child, but what most influences him is the peculiarly affective state which is totally unknown to his parents and educators.

The concealed discord between the parents, the secret worry, the repressed hidden wishes, all these produce in the individual a certain affective state with its objective signs which slowly but surely, though unconsciously, works its way into the child's mind, producing therein the same conditions and hence the same reactions to external stimuli. We know that association with mournful and melancholic persons will depress us, too. A restless and nervous individual infects his surroundings with unrest and dissatisfaction, a grumbler, with his discontent, etc.

If grown-up persons are so sensitive to such surrounding influences we certainly ought to expect more of this in the child whose mind is as soft and plastic as wax. The father and mother impress deeply into the child's mind the seal of their personality, the more sensitive and mouldable the child the deeper is the impression. Thus even things that are never spoken about are reflected in the child. The child imitates the gesture, and just as the gesture of the parent is the expression of an emotional state, so in turn the gesture gradually produces in the child a [p. 247] similar feeling, as it feels itself, so to speak, into the gesture.

Just as the parents adapt themselves to the world so does the child. At the age of puberty when it begins to free itself from the spell of the family, it enters into life with so to say a surface of fracture entirely in keeping with that of the father and mother. The frequent and often very deep *depressions of puberty* emanate from this; they are symptoms which are rooted in the difficulty of new adjustment. The youthful person at first tries to separate himself as much as possible from his family, he may even estrange himself from it, but inwardly this only ties him the more firmly to the parental image.

recall the case of a young neurotic who ran away from his parents, he was strange and almost hostile to them, but he admitted to me that he possessed a special sanctum; it was a strong box containing his old childhood books, old dried flowers, stones, and even small bottles of water from the well at his home and from a river along which he walked with his parents, etc.

The first attempts to assume friendship and love are constellated in the strongest manner possible by the relation to parents, and here one can usually observe how powerful are the influences of the familiar constellations. It is not rare, *e.g.*, for a healthy man whose mother was hysterical to marry a hysterical, or for the daughter of an alcoholic to choose an alcoholic for her husband. I was once consulted by an intelligent and educated young woman of 26 who suffered from a peculiar symptom. She thought that her eyes now and then took on a strange expression which exerted a disagreeable influence on men.

If she then looked at a gentleman he became embarrassed, turned away and said something rapidly to his neighbor, at which both were embarrassed or inclined to laugh. The patient was convinced that her look excited indecent thoughts in the men. It was impossible to convince her of the falsity of her conviction. This symptom immediately aroused in me the suspicion that I dealt with a case of paranoia rather than with a neurosis. But as was shown only three days later by the further course of the treatment, I was mistaken, for the symptom promptly disappeared after it had been explained by analysis.

It originated in the following manner: The lady had a lover who deserted her in a very striking manner. She felt utterly forsaken, she withdrew from all society and pleasure, and entertained suicidal ideas. In her seclusion there accumulated unadmitted and repressed erotic wishes which she unconsciously projected on men whenever she was in their company. This gave rise to her conviction that her look excited erotic wishes in men. Further investigation showed that her deserting lover was alunatic [sic], which she did not apparently observe.

I expressed my surprise at her unsuitable choice and added [p. 248] that she must have had a certain predilection for loving mentally abnormal persons. This she denied, stating that she had once before been engaged to be married to a normal man. He, too, deserted her; and on further investigation it was found that he, too, had been in an insane asylum shortly before, - another lunatic! This seemed to me to confirm with sufficient certainty my belief that she had an unconscious tendency to choose insane persons. Whence originated this strange taste?

father was an eccentric character, and in later years entirely estranged from his family. Her whole love had therefore been turned away from her father to a brother 8 years her senior; him she loved and honored as a father, and this brother became hopelessly insane at the age of 14. That was apparently the model from which the patient could never free herself, after which she chose her lovers, and through which she had to become unhappy. Her neurosis which gave the impression of insanity probably originated from this infantile model.

We must take into consideration that we are dealing in this case with a highly educated and intelligent lady who did not pass carelessly over her mental experiences, who indeed reflected much over her unhappiness without, however, having any idea whence her misfortune originated.

These are things which inwardly appeal to us as matter of course, and it is for this reason that we do not see them but attribute everything to the so-called congenital character. I could cite any number of examples of this kind. Every patient furnishes contributions to this subject of the determination of destiny through the influence of the familiar milieus. In every neurotic we see how the constellation of the infa

ntile milieu influences not only the character of the neurosis but also life’s destiny, in its very details. Numberless unhappy choices of profession and matrimonial failures can be traced to this constellation. There are, however, cases where the profession has been happily chosen, where the husband or wife leaves nothing to be desired, and where still the person does not feel well but works and lives under constant difficulties. Such cases often appear in the guise of chronic neurasthenia.

Here the difficulty is due to the fact that the mind is unconsciously split into two parts of divergent tendencies which are impeding each other; one part lives with the husband or with the profession, while the other lives unconsciously in the past with the father or mother.

I have treated a lady who, after suffering many years from a severe neurosis, merged into a dementia praecox.

The neurotic affection began with her marriage. This lady's husband was kind, educated, well to do, and in every respect suitable for her; his character showed nothing that would in any way in- [p. 249] terfere with a happy marriage. Despite that the marriage was an unhappy one merely because the wife was neurotic and therefore prevented all congenial companionship.

The important heuristic axiom of every psychanalysis reads as follows: *If a neurosis springs up in a person this neurosis ontains* [sic] *the counter-argument against the relationship of the patient to the personality with which he is most intimately connected*. If the husband has a neurosis the neurosis thus loudly proclaims that he has intensive resistances and contrary tendencies against his wife, and if the wife has a neurosis the wife has a tendency which diverges from her husband.

If the person is unmarried the neurosis is then directed against the lover or the sweetheart or against the parents. Every neurotic naturally strives against this relentless formulation of the content of his neurosis, and he often refuses to recognize it at any cost, but still it is always justified. To be sure the conflict is not on the surface but must generally be revealed through a painstaking psychanalysis.

The history of our patient reads as follows:

The father had a powerful personality. She was his favorite daughter and entertained for him a boundless veneration. At the age of 17 she for the first time fell in love with a young man. At that time she had twice the same dream, the impression of which never left her in all her later years; she even imputed to it a mystic significance and often recalled it with religious dread. In the dream she saw a tall, masculine figure with a very beautiful white beard; at this sight she was permeated with a feeling of awe and delight as if she experienced the presence of God himself.

This dream made the deepest impression on her, and she was constrained to think of it again and again. The love affair of that period proved to be one of little warmth and was soon given up. Later the patient married her present husband. Though she loved her husband she was led continually to compare him with her deceased father; this comparison always proved unfavorable to her husband. Whatever the husband said, intended, or did, was subjected to this standard and always with the same result: "My father would have done all this better and differently."

Our patient's life with her husband was not happy, she could neither respect nor love him sufficiently; she was inwardly dissatisfied and unsatiated. She gradually evinced a fervent piety, and at the same time there appeared a violent hysterical affection. She began by going into raptures now over this and now over that clergyman, she was looking everywhere for a spiritual friend, and estranged herself more and more from her husband.

The mental trouble made itself manifest after about a decade. In her diseased state she refused to have [p. 250] anything to do with her husband and child; she imagined herself pregnant by another man. In brief, the resistances against her husband which hitherto had been laboriously repressed came out quite openly, and among other things manifested themselves in insults of the gravest kind directed against her husband.

In this case we see how a neurosis appeared, as it were at the moment of marriage, *i.e.*, *this neurosis expresses the counter-argument against the husband*. What is the counter-argument? The counter-argument is the father of the patient, for she verified daily her belief that her husband was not equal to her father. When the patient first fell in love there also appeared a symptom in the form of a very impressive visionary dream. She saw the man with the very beautiful white beard.

Who was this man? On directing her attention to the beautiful white beard she immediately recognized the phantom. It was of course her father. Thus every time the patient merged into a love affair the picture of the father inopportunely appeared and prevented her from adjusting herself psychologically to her husband.

I purposely chose this case as an illustration because it is simple, obvious, and quite typical of many marriages which are crippled through the neurosis of the wife. The unhappiness always lies in a too firm attachment to the parents. The offspring remains in the infantile relations. We can find here one of the most important tasks of pedagogy, namely, the solution of the problem how to free the growing individual from his unconscious attachments to the influences of the infantile milieu, in such a manner that he may retain whatever there is in it that is suitable and reject whatever is unsuitable.

To solve this difficult question on the part of the child seems to me impossible at present. We know as yet too little about the child's emotional processes. The first and only real contribution to the literature on this subject has in fact appeared during the present year. It is the analysis of a five-year-old boy published by Freud.

The difficulties on the part of the child are very great. They should not, however, be so great on the part of the parents. In many ways the parents could manage more carefully and more indulgently the love of children. The sins committed against favorite children by the undue love of the parents could perhaps be avoided through a wider knowledge of the child's mind. For many reasons I find it impossible to tell you anything of general validity concerning the bringing up of children as it is affected by this problem. We are as yet very far from general prescriptions and rules; are still in the realm of casuistry.

Unfortunately our knowledge of the finer [p. 251] mental processes in the child is so meagre that we are after all not in any position to say where the greater trouble lies, whether in the parents, in the child, or in the conception of the milieu. Only psychanalyses of the kind that Professor Freud has published in our *Jahrbuch*, 1909, will help us out of this difficulty. Such comprehensive and profound observations should act as a strong inducement to all teachers to occupy themselves with Freud's psychology. This psychology offers more for practical pedagogy than the physiological psychology of the present.

([6]next)

1. https://www.facebook.com/groups/56536297291/
2. https://psychclassics.yorku.ca/Jung/Association/lecture2.htm
3. mailto:christo@yorku.ca
4. https://psychclassics.yorku.ca/Jung/Association/index.htm
5. https://psychclassics.yorku.ca/Jung/Association/lecture1.htm

6. https://psychclassics.yorku.ca/Jung/Association/lecture3.htm

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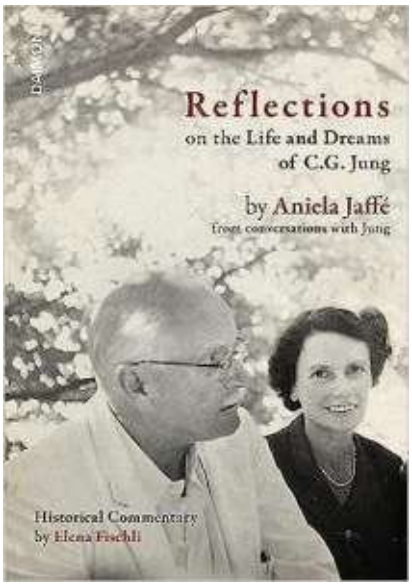
1.1.6 Carl Jung: Insight, Secrecy and Community (2023-01-06 04:19)

[1]The Carl Jung Depth Psychology Facebook Group



Insight, Secrecy and Community

December 6, 1957

True connection with other people, with the world, with the cosmos, is impossible unless we know what is going on inside ourselves.

It was only my understanding of what is common to all people, the unconscious with its collective contents, the archetypal, that enabled me to relate to others.

As a young man, of course I thought I understood people and had relationships.

But other people basically meant nothing to me!

However, the urge to understand the mysteries of the soul would not let me go; I felt compelled to reflect on these things.

It did not simply come down to a compulsion, but to my own will, my temperament. It

was actually what I always wanted.

Because of this intense desire to understand the soul, as a young doctor I even wished that I could experience schizophrenia myself, or at least have a love affair with a schizophrenic woman, so that I could find out what went on in these people.

I became lonely, not on account of my desire for insight, but because of what this led me to - the acquisition of insight. first there was no one around me who could understand.

And, strictly speaking, even now I am talking to you about matters I was never able to explain before - to anyone. you gain something from it, you too will be set apart from others.

Knowledge can make you feel alone, cause a loneliness.

The opposite is also true, however: knowledge of the archetypal forces is necessary to understand the deeper meaning of community and companionship.

True community comes through shared knowledge and insight.

There is little point in finding community through shared banalities.

Some special exclusive insight that can be shared with a few others is what binds people together.

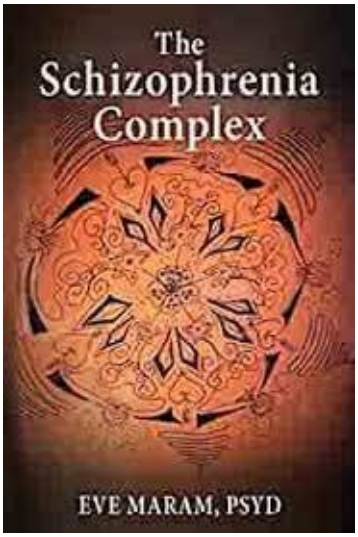
For primitive people, therefore, community is always linked with secrecy. Community is a kind of mystery cult. Carl Jung, Reflections on the Life and Dreams of C.G. Jung, Page 15-16

1. https://carljungdepthpsychologysite.blog/2020/06/20/the-carl-jung-depth-psychology-facebook-group/

1.1.7 The Schizophrenia Complex: Feeling Our Way to a New Attitude FREE Webinar January 8, 2023 (2023-01-06 05:52)

Complex: Feeling Our Way to a New Attitude FREE Webinar January 8, 2023

[1]Carl Jung Depth Psychology Facebook Group



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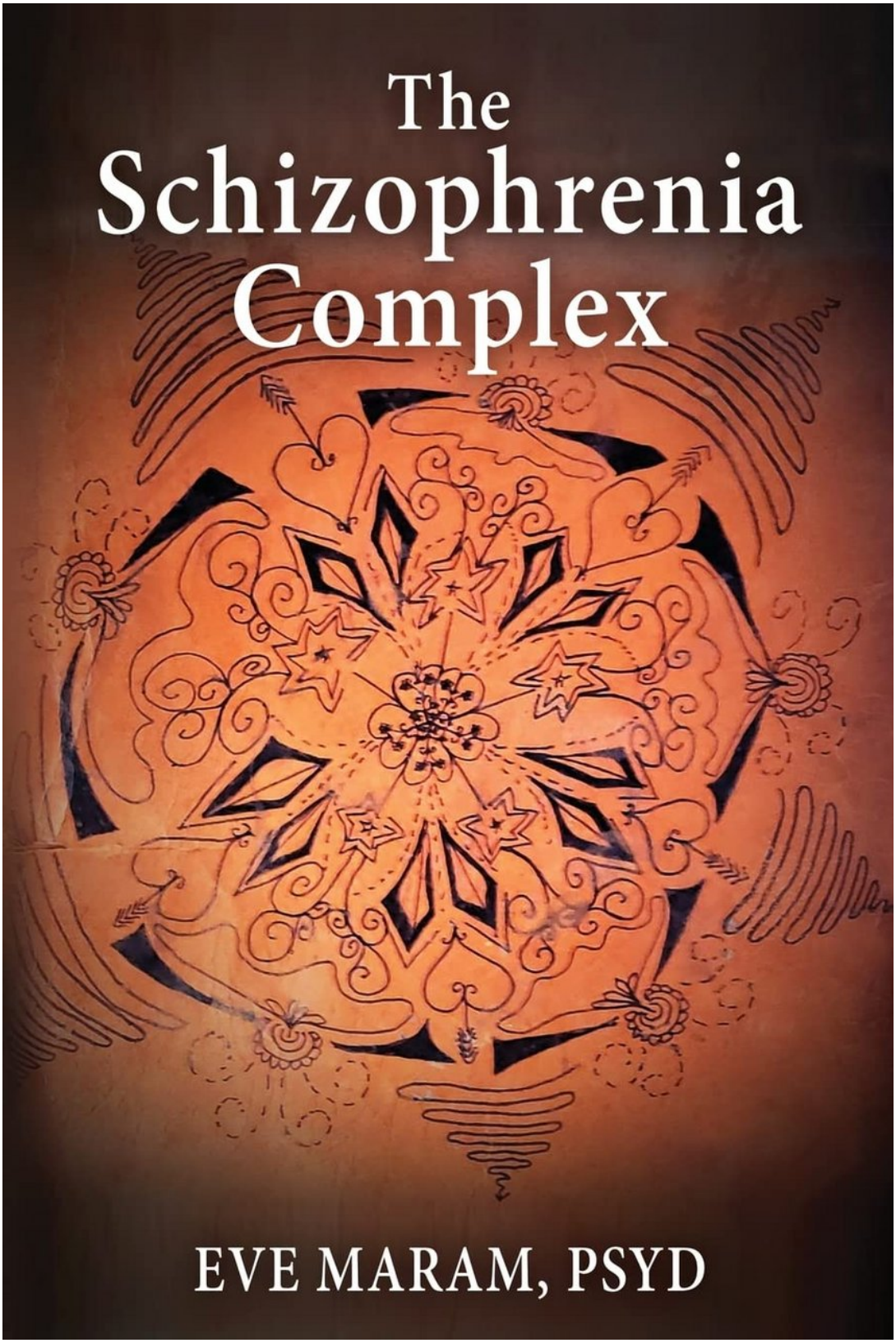
The
Schizophrenia
Complex
EVE MARAM, PSYD

The Schizophrenia Complex:
Feeling Our Way
to a New Attitude Presented by Eve Maram, PsyD, Jungian Analyst**Sunday, January 8, 2023, 4-6 pm PST (UTC -8)**

FREE ONLINE PROGRAM

[3]Register[4] for this program.
After registering, you will receive an email with the Zoom link.

This course meets the qualifications for 2 hours of continuing education for LMFTs, LCSWs, LPCCs, and/or LEPS as required by the California Board of Behavioral Sciences.

[5]Register for 2 CE hours $15 payable;
more information on our [6]Continuing Educati [7]on page.

This program will also be recorded and made available for free to anyone, along with a transcript, via a link on the [8]Past Programs page of our website.

DESCRIPTION

Dr. Maram's book *The Schizophrenia Complex* (Chiron, 2022) focuses on the thoughts and feelings constellated by encounters with what we call schizophrenia, for those who experience symptoms, and for those others impacted by them. To do so, she had to face her own fear, denial, resistance, and ultimate not knowing. The events inspiring her were beyond her control and rearranged her life without her permission. The unique complex she identifies results from our relationship with the unconscious, and our corresponding personal and collective attitudes toward schizophrenia—how its meaning manifests and the intense

emotional responses it arouses.

Dr. Maram also addresses how our reactions to schizophrenia affect those to whom we apply that label, potentially arousing their own complexes about their state. And she addresses how encounters with schizophrenia inevitably raise the question of how we relate to our own schizophrenic propensities—or at least our dreaded potential thereof—which in itself can become a complex. Bridging from personal story to the collective and archetypal, here is a ground-breaking account of the feelings and emotions generated by what we call schizophrenia. Here is a story about the quintessential power of Eros to constellate hope, even when we are faced with the chaos of the unconscious.

Purchase Eve Maram's book *The Schizophrenia Complex,* on **[9]Amazon.**

Learning objectives:

- Explain how the thoughts and feelings we have in response to encountering what we call schizophrenia can become a complex.
- Explain why a stable ego is important when encountering the chaos of the unconscious.
- Explain how Eros holds the potential for depotentiating a schizophrenia complex.

The C.G. Jung Club of Orange County provides quality educational programs designed to promote the study and discussion of Jungian psychology, also known as Analytical Psychology. The programs elaborate and amplify the ideas of C.G. Jung by exploring diverse perspectives of Jungian psychology, as well as a wide range of subjects studied by Jung and his followers, such as mythology and comparative religion. We seek to understand the human psyche through the psychological theories and therapeutic methods pioneered by C.G. Jung and the current use of Jungian concepts by contemporary Jungian analysts.

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1.1.8 Insanity means just that, being overcome by an invasion of the unconscious. (2023-01-08 04:20)

[1]Carl Jung Depth Psychology Facebook Group

[2]Zarathustra Seminars

And of course the thing that is waiting for them underneath is the jaws of hell, or the depth of the water, or a profound darkness, or a monster or they may call it madness.

And mind you, it is madness to fall out of one’s conscious world into an unconscious condition.

Insanity means just that, being overcome by an invasion of the unconscious.

Consciousness is swept over by unconscious contents in which all orientation is lost.

The ego then becomes a sort of fish swimming in a sea among other fishes, and of course fishes don’t know who they are, don’t even know the name of their own species.

We know that we be long to the species of homo sapiens and the fishes do not, and when we fall into the fish species, we lose our identity and might be anything else. Carl Jung, Zarathustra Seminar, Page 1088-1089

1. https://www.facebook.com/groups/56536297291/
2. https://carljungdepthpsychologysite.blog/2022/10/29/carl-jung-the-holy-men-of-india-ramana-maharshi/

1.1.9 "Matter of Heart" - The Classic Documentary on C.G. Jung (Full) - YouTube (2023-01-09 04:06)

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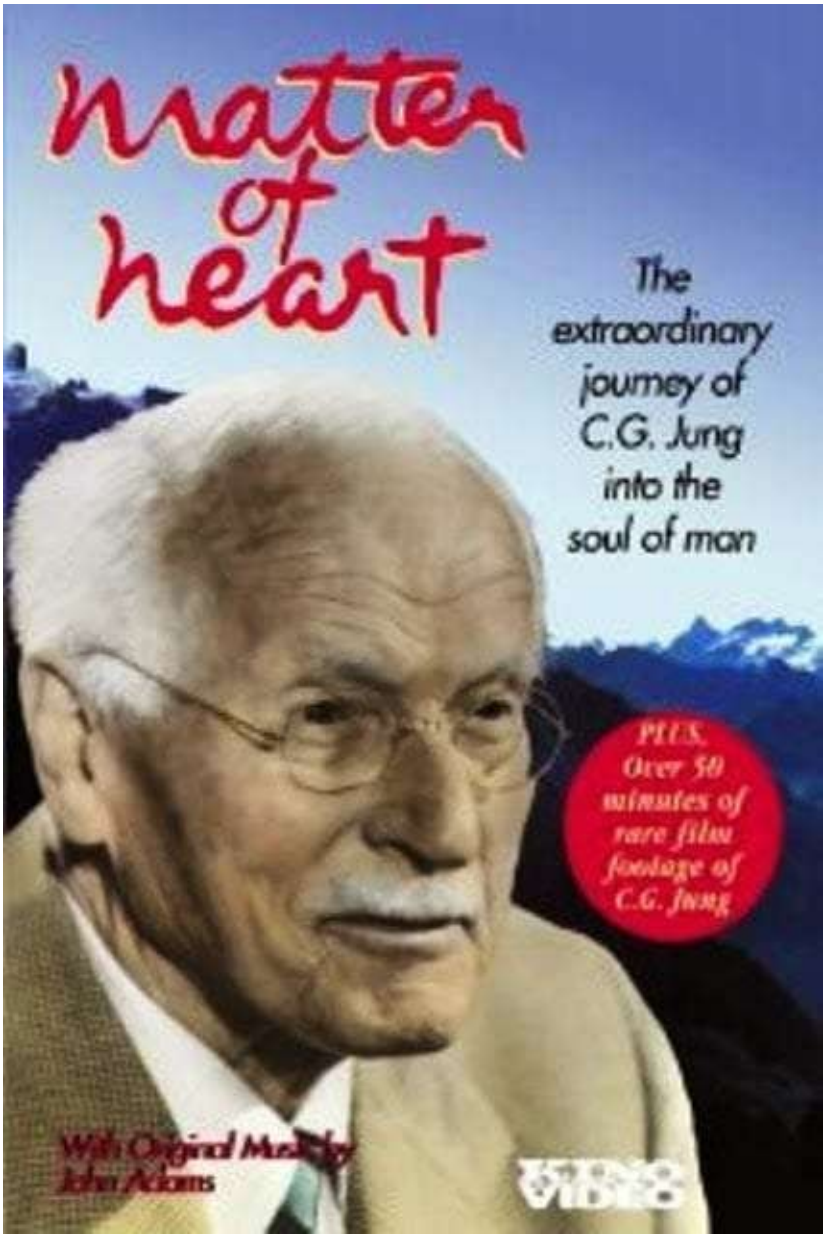
matter of heart
The extraordinary journey of C.G. Jung into the soul of man
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1.1.10 Coelum philosophorum by Paracelsus (2023-01-10 04:32)

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[2]**Coelum philosophorum by Paracelsus**

Coelum philosophorum by Paracelsus

THE COELUM PHILOSOPHORUM,
**OR BOOK OF VEXATIONS; By PHILIPPUS THEOPHRASTUS PARACELSUS.
THE SCIENCE AND NATURE OF ALCHEMY, AND WHAT OPINION SHOULD BE FORMED THEREOF**.

Regulated by the Seven Rules or Fundamental Canons according to the seven commonly known Metals; and containing a Preface with certain Treatises and Appendices.

THE PREFACE OF THEOPHRASTUS PARACELSUS TO ALL ALCHEMISTS AND READERS OF THIS BOOK.

YOU who are skilled in Alchemy, and as many others as promise yourselves great riches or chiefly desire to make gold and silver, which Alchemy in different ways promises and teaches; equally, too, you who willingly undergo toil and vexations, and wish not to be freed from them, until you have attained your rewards, and the fulfilment of the promises made to you; experience teaches this every day, that out of thousands of you not even one accomplishes his desire. Is this a failure of Nature or of Art? I say, no; but it is rather the fault of fate, or of the unskilfulness of the operator.

Since, therefore, the characters of the sign of the stars and planets of heaven, together with the other names, inverted words, receipts, materials, and instruments are thoroughly well known to such as are acquainted with this art, it would be altogether superfluous to recur to these same subjects in the present book, although the use of such signs, names, and characters at the proper time is by no means without advantage.

But herein will be noticed another way of treating Alchemy different from the previous method, and deduced by Seven Canons from the sevenfold series of the metals. This, indeed, will not give scope for a pompous parade of words, but, nevertheless, in the consideration of those Canons everything which should be separated from Alchemy will be treated at sufficient length, and, moreover, many secrets of other things are herein contained. Hence, too, result certain marvellous speculations and new operations which frequently differ from the writings and opinions of ancient operators and natural philosophers, but have been discovered and confirmed by full proof and experimentation.

Moreover, in this Art nothing is more true than this, though it be little known and gains small confidence. All the fault and cause of difficulty in Alchemy, whereby very many persons are reduced to poverty, and others labour in vain, is wholly and solely lack of skill in the operator, and the defect or excess of materials, whether in quantity or quality, whence it ensues that, in the course of operation, things are wasted or reduced to nothing. If the true

process shall have been found, the substance itself while transmuting approaches daily more and more towards perfection. The straight road is easy, but it is found by very few.

Sometimes it may happen that a speculative artist may, by his own eccentricity, think out for himself some new method in Alchemy, be the consequence anything or nothing. He need do nought in order to reduce something into nothing, and again bring back something out of nothing. Yet this proverb of the incredulous is not wholly false. Destruction perfects that which is good; for the good cannot appear on account of that which conceals it. The good is least good whilst it is thus concealed. The concealment must be removed that so the good may be able freely to appear in its own brightness. For example, the mountain, the sand, the earth, or the stone in which a metal has grown is such a concealment. Each one of the visible metals is a concealment of the other six metals.
By the element of fire all that is imperfect is destroyed and taken away, as, for instance, the five metals, Mercury, Jupiter, Mars, Venus, and Saturn.[1] On the other hand, the perfect metals, Sol and Luna, are not consumed in that same fire. They remain in the fire: and at the same time, out of the other imperfect ones which are destroyed, they assume their own body and become visible to the eyes. How, and by what method, this comes about can be gathered from the Seven Canons. Hence it may be learnt what are the nature and property of each metal, what it effects with the other metals, and what are its powers in commixture with them.

But this should be noted in the very first place: that these Seven Canons cannot be perfectly understood by every cursory reader at a first glance or a single reading. An inferior intelligence does not easily perceive occult and abstruse subjects. Each one of these Canons demands no slight discussion. Many persons, puffed up with pride, fancy they can easily comprehend all which this book comprises. Thus they set down its contents as useless and futile, thinking they have something far better of their own, and that therefore they can afford to despise what is here contained.

THE COELUM PHILOSOPHORUM.

PART I.

THE SEVEN CANONS OF THE METALS.

THE FIRST CANON.

CONCERNING THE NATURE AND PROPERTIES OF MERCURY.[2]

All things are concealed in all. One of them all is the concealer of the rest â€“ their corporeal vessel, external, visible, and movable. All liquefactions are manifested in that vessel. For the vessel is a living and corporeal spirit, and so all coagulations or congelations enclosed in it, when prevented from flowing and surrounded, are not therewith content. No name can be found for this liquefaction, by which it may be designated; still less can it be found for its origin. And since no heat is so strong as to be equalised therewith, it should be compared to the fire of Gehenna. A liquefaction of this kind has no sort of connection with others made by the heat of natural fire, or congelated or coagulated by natural cold. These congelations, through their weakness, are unable to obtain in Mercury, and therefore, on that account, he altogether contemns them. Hence one may gather that elementary powers, in their process of destruction, can add nothing to, nor take away anything from, celestial powers (which are called Quintessence or its elements), nor have they any capacity for operating. Celestial and infernal powers do not obey the four elements, whether they be dry, moist, hot, or cold. No one of them has the faculty of acting against a Quintessence; but each one contains within itself its own powers and means of action.[3]

THE SECOND CANON.

CONCERNING THE NATURE AND PROPERTIES OF JUPITER.

In that which is manifest (that is to say, the body of Jupiter) the other six corporeal metals are spiritually concealed, but one more deeply and more tenaciously than another. Jupiter has nothing of a Quintessence in his composition, but is of the nature of the four elementaries. On this account this liquefaction is brought about by the application of a moderate fire, and, in like manner, he is coagulated by moderate cold. He has affinity with the liquefactions of all the other metals. For the more like he is to some other nature, the more easily he is united thereto by conjunction. For the operation of those nearly allied is easier and more natural than of those which are remote. The remote body does not press upon the other. At the same time, it is not feared, though it may be very powerful. Hence it happens that men do not aspire to the superior orders of creation, because they are far distant from them, and do not see their glory. In like manner, they do not much fear those of an inferior order, because they are remote, and none of the living knows their condition or has experienced the misery of their punishment. For this cause an infernal spirit is accounted as nothing. For more remote objects are on that account held more cheaply and occupy a lower place, since according to the propriety of its position each object turns out better, or is transmuted. This can be proved by various examples.

The more remote, therefore, Jupiter is found to be from Mars and Venus, and the nearer Sol and Luna, the more "goldness" or "silveriness", if I may so say, it contains in its body, and the greater, stronger, more visible, more tangible, more amiable, more acceptable, more distinguished, and more true it is found than in some remote body. Again, the more remote a

thing is, of the less account is it esteemed in all the respects aforesaid, since what is present is always preferred before what is absent. In proportion as the nearer is clear the more remote is occult. This, therefore, is a point which you, as an Alchemist, must seriou(S)ly debate with yourself, how you can relegate Jupiter to a remote and abstruse place, which Sol and Luna occupy, and how, in turn, you can summon Sol and Luna from remote positions to a near place, where Jupiter is corporeally posited; so that, in the same way, Sol and Luna also may really be present there corporeally before your eyes. For the transmutation of metals from imperfection to perfection there are several practical receipts. Mix the one with the other. Then again separate the one pure from the other. This is nothing else but the process of permutation, set in order by perfect alchemical labour. Note that Jupiter has much gold and not a little silver. Let Saturn and Luna be imposed on him, and of the rest Luna will be augmented.[4]

THE THIRD CANON.

CONCERNING MARS AND HIS PROPERTIES.

The six occult metals have expelled the seventh from them, and have made it corporeal, leaving it little efficacy, and imposing on it great hardness and weight. This being the case, they have shaken off all their own strength of coagulation and hardness, which they manifest in this other body. On the contrary, they have retained in themselves their colour and liquefaction, together with their nobility. It is very difficult and laborious for a prince or a king to be produced out of an unfit and common man. But Mars acquires dominion. with strong and pugnacious hand, and seizes on the position of king. He should, however, be on his guard against snares; that he be not led captive suddenly and unexpectedly. It must also be considered by what method Mars may be able to take the place of king, and Sol and Luna, with Saturn, hold the place of Mars.[5]

THE FOURTH CANON.

CONCERNING VENUS AND ITS PROPERTIES.

The other six metals have rendered Venus an extrinsical body by means of all their colour and method of liquefaction. It may be necessary, in order to understand this, that we should show, by some examples, how a manifest thing may be rendered occult, and an occult thing rendered materially manifest by means of fire. Whatever is combustible can be naturally transmuted by fire from one form into another, namely, into lime, soot, ashes, glass, colours, stones, and earth. This last can again be reduced to many new metallic bodies. If a metal, too, be burnt, or rendered fragile by old rust, it can again acquire malleability by applications of fire.[6]

THE FIFTH CANON.

CONCERNING THE NATURE AND PROPERTIES OP SATURN.

Of his own nature Saturn speaks thus: The other six have cast me out as their examiner. They have thrust me forth from them and from a spiritual place. They have also added a corruptible body as a place of abode, so that I may be what they neither are nor desire to become. My six brothers are spiritual, and thence it ensues that so often as I am put in the fire they penetrate my body and, together with me, perish in the fire, Sol and Luna excepted. These are purified and ennobled in my water. My spirit is a water softening the rigid and congelated bodies of my brothers. Yet my body is inclined to the earth. Whatever is received into me becomes conformed thereto, and by means of us is converted into one body. It would be of little use to the world if it should learn, or at least believe, what lies hid in me, and what I am able to effect. It would be more profitable it should ascertain what I am able to do with myself. Deserting all the methods of the Alchemists, it would then use only that which is in me and can be done by me. The stone of cold is in me. This is a water by means of which I make the spirits of the six metals congeal into the essence of the seventh, and this is to promote Sol with Luna.[7]

Two kinds of Antimony are found: one the common black by which Sol is purified when liquefied therein. This has the closest affinity with Saturn. The other kind is the white, which is also called Magnesia and Bismuth. It has great affinity with Jupiter, and when mixed with the other Antimony it augments Luna.

THE SIXTH CANON.

CONCERNING LUNA AND THE PROPERTIES THEREOF.

The endeavour to make Saturn or Mars out of Luna involves no lighter or easier work than to make Luna, with great gain, out of Mercury, Jupiter, Mars, Venus, or Saturn. It is not useful to transmute what is perfect into what is imperfect, but the latter into the former. Nevertheless, it is well to know what is the material of Luna, or whence it proceeds. Whoever is not able to consider or find this out will neither be able to make Luna. It will be asked, What is Luna? It is among the seven metals which are spiritually concealed, itself the seventh, external, corporeal, and material. For this seventh always contains the six metals spiritually hidden in itself. And the six spiritual metals do not exist without one external and material metal. So also no corporeal metal can have place or essence without those six spiritual ones. The seven corporeal metals mix easily by means of liquefaction, but this mixture is not useful for making Sol or Luna. For in that mixture each metal remains in its own nature, or fixed

in the fire, or flies from it. For example, mix, in any way you can, Mercury, Jupiter, Saturn, Mars, Venus, Sol, and Luna. It will not thence result that Sol and Luna will so change the other five that, by the agency of Sol and Luna, these will become Sol and Luna. For though all be liquefied into a single mass, nevertheless each remains in its nature whatever it is. This is the judgment which must be passed on corporeal mixture. But concerning spiritual mixture and communion of the metals, it should be known that no separation or mortification is spiritual, because such spirits can never exist without bodies. Though the body should be taken away from them and mortified a hundred times in one hour, nevertheless, they would always acquire another much more noble than the former. And this is the transposition of the metals from one death to another, that is to say, from a lesser degree into one greater and higher, namely, into Luna; and from a better into the best and most most perfect, that is, into Sol, the brilliant and altogether royal metal. It is most true, then, as frequently said above, that the six metals always generate a seventh, or produce it from themselves clear in its *esse*.

A question may arise: If it be true that Luna and every metal derives its origin and is generated from the other six, what is then its property and its nature? To this we reply: From Saturn, Mercury, Jupiter, Mars, Venus, and Sol, nothing and no other metal than Luna could be made. The cause is that each metal has two good virtues of the other six, of which altogether there are twelve. These are the spirit of Luna, which thus in a few words may be made known. Luna is composed of the six spiritual metals and their virtues, whereof each possesses two. Altogether, therefore, twelve are thus posited in one corporeal metal, which are compared to the seven planets and the twelve celestial signs. Luna has from the planet Mercury, and from Aquarius and Pisces, its liquidity and bright white colour. So Luna has from Jupiter, with Sagittarius and Taurus, its white colour and its great firmness in fire. Luna has from Mars, with Cancer and Aries, its hardness and its clear sound. Luna has from Venus, with Gemini and Libra, its measure of coagulation and its From Saturn, with Virgo and Scorpio, its homogeneous body, with gravity. From Sol, with Leo and Virgo, its spotless purity and great constancy against the power of fire. Such is the knowledge of the natural exaltation and of the course of the spirit and body of Luna, with its composite nature and wisdom briefly summarised.

Furthermore, it should be pointed out what kind of a body such metallic spirits acquire in their primitive generation by means of celestial influx. For the metal-digger, when he has crushed the stone, contemptible as it is in appearance, liquefies it, corrupts it, and altogether mortifies it with fire. Then this metallic spirit, in such a process of mortification, receives a better and more noble body, not friable but malleable. Then comes the Alchemist, who again corrupts, mortifies, and artificially prepares such a metallic body. Thus once more that spirit of the metal assumes a more noble and more perfect body, putting itself forward clearly into the light, except it be Sol or Luna. Then at last the metallic spirit and body are perfectly united, are safe from the corruption of elementary fire, and also incorruptible.[8]

THE SEVENTH CANON.

CONCERNING THE NATURE OF SOL AND ITS PROPERTIES.

The seventh after the six spiritual metals is corporeally Sol, which in itself is nothing but pure fire. What in outward appearance is more beautiful, more brilliant, more clear and

perceptible, a heavier, colder, or more homogeneous body to see? And it is easy to perceive the cause of this, namely, that it contains in itself the congelations of the other six metals, out of which it is made externally into one most compact body. Its liquefaction proceeds from elementary fire, or is caused by the liquations of Mercury, with Pisces and Aquarius, concealed spiritually within it. The most manifest proof of this is that Mercury is easily mingled corporeally with the Sun as in an embrace. But for Sol, when the heat is withdrawn and the cold supervenes after liquefaction, to coagulate and to become hard and solid, there is need of the other five metals, whose nature it embraces in itself â€“ Jupiter, Saturn, Mars, Venus, Luna. In these five metals the cold abodes with their regimens are especially found. Hence it happens that Sol can with difficulty be liquefied without the heat of fire, on account of the cold whereof mention has been made. For Mercury cannot assist with his natural heat or liquefaction, or defend himself against the cold of the five metals, because the heat of Mercury is not sufficient to retain Sol in a state of liquefaction. Wherefore Sol has to obey the five metals rather than Mercury alone. Mercury itself has no office of itself save always to flow. Hence it happens that in coagulations of the other metals it can effect nothing, since its nature is not to make anything hard or solid, but liquid. To render fluid is the nature of heat and life, but cold has the nature of hardness, consolidation, and immobility, which is compared to death. For example, the six cold metals, Jupiter, Venus, Saturn, Mars, Venus, Luna, if they are to be liquefied must be brought to that condition by the heat of fire. Snow or ice, which are cold, will not produce this effect, but rather will harden. As soon as ever the metal liquefied by fire is removed therefrom, the cold, seizing upon it, renders it hard, congelated, and immovable of itself. But in order that Mercury may remain fluid and alive continually, say, I pray you, whether this will be affected with heat on cold? Whoever answers that this is brought about by a cold and damp nature, and that it has its life from cold â€“ the promulgator of this opinion, having no knowledge of Nature, is led away by the vulgar. For the vulgar man judges only falsely, and always holds firmly on to his error. So then let him who loves truth withdraw therefrom. Mercury, in fact, lives not at all from cold but from a warm and fiery nature. Whatever lives is fire, because heat is life, but cold the occasion of death. The fire of Sol is of itself pure, not indeed alive, but hard, and so far shews the colour of sulphur in that yellow and red are mixed therein in due proportion. The five cold metals are Jupiter, Mars, Saturn, Venus, and Luna, which assign to Sol their virtues; according to cold, the body itself; according to fire, colour; according to dryness, solidity; according to humidity, weight; and out of brightness, sound. But that gold is not burned in the element of terrestrial fire, nor is even corrupted, is effected by the firmness of Sol. For one fire cannot burn another, or even consume it; but rather if fire be added to fire it is increased, and becomes more powerful in its operations. The celestial fire which flows to us on the earth from the Sun is not such a fire as there is in heaven, neither is it like that which exists upon the earth, but that celestial fire with us is cold and congealed, and it is the body of the Sun. Wherefore the Sun can in no way be overcome by our fire. This only happens, that it is liquefied, like snow or ice, by that same celestial Sun. Fire, therefore, has not the power of burning fire, because the Sun is fire, which, dissolved in heaven, is coagulated with us.

Gold is in its Essence three-fold	{	1 Celestial 2 Elementary 3 Metallic	and is	Dissolved Fluid Corporeal.

THE END OF THE SEVEN CANONS.

THE COELUM PHILOSOPHORUM.

PART II.

CERTAIN TREATISES AND APPENDICES ARISING OUT OF

THE SEVEN CANONS.

GOD AND NATURE DO NOTHING IN VAIN.

THE eternal position of all things, independent of time, without beginning or end, operates everywhere. It works essentially where otherwise there is no hope. It accomplishes that which is deemed impossible. What appears beyond belief or hope emerges into truth after a wonderful fashion.

NOTE ON MERCURIUS VIVUS.

Whatever tinges with a white colour has the nature of life, and the properties and power of light, which causally produces life. Whatever, on the other hand, tinges with blackness, or produces black, has a nature in common with death, the properties of darkness, and forces productive of death. The earth with its frigidity is a coagulation and fixation of this kind of hardness. For the house is always dead; but he who inhabits the house lives. If you can discover the force of this illustration you have conquered.

Tested liquefactive powder.
Burn fat verbena.[9]

Recipe. â€“ Salt nitre, four ounces; a moiety of sulphur; tartar, one ounce. Mix and liquefy.

WHAT IS TO BE THOUGHT CONCERNING THE CONGELATION OF MERCURY.

To mortify or congeal Mercury, and afterwards seek to turn it into Luna, and to sublimate it with great labour, is labour in vain, since it involves a dissipation of Sol and Luna existing therein. There is another method, far different and much more concise, whereby, with little waste of Mercury and less expenditure of toil, it is transmuted into Luna without congelation. Any one can at pleasure learn this Art in Alchemy, since it is so simple and easy; and by it, in a short time, he could make any quantity of silver and gold. It is tedious to read long descriptions, and everybody wishes to be advised in straightforward words. Do this, then; proceed as follows, and you will have Sol and Luna, by help whereof you will turn out a very rich man. Wait awhile, I beg, while this process is described to you in few words, and keep these words well digested, so that out of Saturn, Mercury, and Jupiter you may make Sol and Luna. There is not, nor ever will be, any art so easy to find out and practise, and so effective in itself. The method of making Sol and Luna by Alchemy is so prompt that there is no more need of books, or of elaborate instruction, than there would be if one wished to write about last year's snow.

CONCERNING THE RECEIPTS OF ALCHEMY.

What, then, shall we say about the receipts of Alchemy, and about the diversity of its vessels and instruments? These are furnaces, glasses, jars, waters, oils, limes, sulphurs, salts, saltpetres, alums, vitriols, chrysocollae, copper-greens, atraments, auri-pigments, fel vitri, ceruse, red earth, thucia, wax, lutum sapientiae, pounded glass, verdigris, soot, testae ovorum, crocus of Mars, soap, crystal, chalk, arsenic, antimony, minium, elixir, lazurium, gold-leaf, salt-nitre, sal ammoniac, calamine stone, magnesia, bolus armenus, and many other things. Moreover, concerning preparations, putrefactions, digestions, probations, solutions, cementings, filtrations, reverberations, calcinations, graduations, rectifications, amalgamations, purgations, etc., with these alchemical books are crammed. Then, again, concerning herbs, roots, seeds, woods, stones, animals, worms, bone dust, snail shells, other shells, and pitch. These and the like, whereof there are some very far-fetched in Alchemy, are mere incumbrances of work; since even if Sol and Luna could be made by them they rather hinder and delay than further oneâ€™s purpose. But it is not from these â€“ to say the truth â€“ that the Art of making Sol and Luna is to be learnt. So, then, all these things should be passed by, because they have no effect with the five metals, so far as Sol and Luna are concerned. Someone may ask, What, then, is this short and easy way, which involves no difficulty, and yet whereby Sol and Luna can be made? Our answer is, this has been fully and openly explained in the Seven Canons. It would be lost labour should one seek further to instruct one who does not understand these. It would be impossible to convince such a person that these matters could be so easily understood, but in an occult rather than in an open sense.

THE ART IS THIS: After you have made heaven, or the sphere of Saturn, with its life to run over the earth, place on it all the planets, or such, one or more, as you wish, so that the portion of Luna may be the smallest. Let all run, until heaven, or Saturn, has entirely disappeared. Then all those planets will remain dead with their old corruptible bodies, having meanwhile obtained another new, perfect, and incorruptible body.
That body is the spirit of heaven. From it these planets again receive a body and life, and live as before. Take this body from the life and the earth. Keep it. It is Sol and Luna. Here you have the Art altogether, clear and entire. If you do not yet understand it, or are not practised therein, it is well. It is better that it should be kept concealed, and not made public.

HOW TO CONJURE THE CRYSTAL SO THAT ALL THINGS MAY BE SEEN IN IT.

To conjure is nothing else than to observe anything rightly, to know and to understand what it is. The crystal is a figure of the air. Whatever appears in the air, movable or immovable, the same appears also in the speculum or crystal as a wave. For the air, the water, and the crystal, so far as vision is concerned, are one, like a mirror in which an inverted copy of an object is seen.

CONCERNING THE HEAT OF MERCURY.

Those who think that Mercury is of a moist and cold nature are plainly in error, because it is by its nature in the highest degree warm and moist, which is the cause of its being in a constant state of fluidity. If it were of a moist and cold nature it would have the appearance of frozen water, and be always hard and solid, so that it would be necessary to liquefy it by the heat of fire, as in the case of the other metals. But it does not require this, since it has liquidity and flux from its own heat naturally inborn in it, which keeps it in a state of perpetual fluidity and renders it "quick", so that it can neither die, nor be coagulated, nor congealed. And this is well worth noticing, that the spirits of the seven metals, or as many of them as have been commingled, as soon as they come into the fire, contend with one another, especially Mercury, so that each may put forth its powers and virtues in the endeavour to get the mastery in the way of liquefying and transmuting. One seizes on the virtue, life, and form of another, and assigns some other nature and form to this one. So then the spirits or vapours of the metals are stirred up by the heat to operate mutually one upon the other, and transmute from one virtue to another, until perfection and purity are attained.
But what must be done besides to Mercury in order that its moisture and heat may be taken away, and in their place such an extreme cold introduced as to congeal, consolidate, and altogether mortify the Mercury? Do what follows in the sentence subjoined: Take pure Mercury closely shut up in a silver pixis. Fill a jar with fragments of lead, in the midst of which place the pixis. Let it melt for twenty-four hours, that is, for a natural day. This takes away from Mercury his occult heat, adds an external heat, and contributes the internal coldness of Saturn and Luna (which are both planets of a cold nature), whence and whereby the Mercury is compelled to congeal, consolidate, and harden.
Note also that the coldness (which Mercury needs in its consolidation and mortification) is not perceptible by the external sense, as the cold of snow or of ice is, but rather, externally,

there is a certain amount of apparent heat. Just in the same way is it with the heat of Mercury, which is the cause of its fluidity. It is not an external heat, perceptible in the same way as one of our qualities. Nay, externally a sort of coldness is perceptible. Whence the Sophists (a race which has more talk than true wisdom) falsely assert that Mercury is cold and of a moist nature, so that they go on and advise us to congeal it by means of heat; whereas heat only renders it more fluid, as they daily find out to their own loss rather than gain.
True Alchemy which alone, by its unique Art, teaches how to fabricate Sol and Luna from the five imperfect metals, allows no other receipt than this, which well and truly says: Only from metals, in metals, by metals, and with metals, are perfect metals made, for in some things is Luna and in other metals is Sol.

WHAT MATERIALS AND INSTRUMENTS ARE REQUIRED IN ALCHEMY.

There is need of nothing else but a foundry, bellows, tongs, hammers, cauldrons, jars, and cupels made from beechen ashes. Afterwards, lay on Saturn, Jupiter, Mars, Sol, Venus, Mercury, and Luna. Let them operate finally up to Saturn.

THE METHOD OF SEEKING MINERALS.

The hope of finding these in the earth and in stones is most uncertain, and the labour very great. However, since this is the first mode of getting them, it is in no way to be despised, but greatly commended. Such a desire or appetite ought no more to be done away with than the lawful inclination of young people, and those in the prime of life, to matrimony. As the bees long for roses and other flowers for the purpose of making honey and wax, so, too, men â€“ apart from avarice or their own aggrandisement â€“ should seek to extract metal from the earth. He who does not seek it is not likely to find it. God dowers men not only with gold or silver, but also with poverty, squalor, and misery. He has given to some a singular knowledge of metals and minerals, whereby they have obtained an easier and shorter method of fabricating gold and silver, without digging and smelting them, than they were commonly accustomed to, by extracting them from their primitive bodies. And this is the case not only with subterranean substances, but by certain arts and knowledge they have extracted them from the five metals generally (that is to say, from metals excocted from minerals which are imperfect and called metals), viz., from Mercury, Jupiter, Saturn, Mars and Venus, from all of which, and from each of them separately, Sol and Luna can be made, but from one more easily than from another. Note, that Sol and Luna can be made easily from Mercury, Saturn, and Jupiter, but from Mars and Venus with difficulty. It is possible to make them, however, but with the addition of Sol and Luna. Out of Magnesium and Saturn comes Luna, and out of Jupiter and Cinnabar pure Sol takes its rise. The skilful artist, however (how well I remember!), will be able by diligent consideration to prepare metals so that, led by a true method of reasoning, he can promote the perfection of metallic transformation more than do the courses of the twelve signs and the seven planets. In such matters it is quite superfluous to watch these courses, as also their aspects, good or bad days or hours, the prosperous or unlucky condition of this or that planet, for these matters can do no good, and much less can they do harm in the art of natural Alchemy. If otherwise, and you have a feasible process, operate when you please. If,

however, there be anything wanting in you or your mode of working, or your understanding, the planets and the stars of heaven will fail you in your work.
If metals remain buried long enough in the earth, not only are they consumed by rust, but by long continuance they are even transmuted into natural stones, and there are a great many of these; but this is known to few. For there is found in the earth old stone money of the heathens, printed with their different figures. These coins were originally metallic, but through the transmutation brought about by Nature, they were turned into stone.

WHAT ALCHEMY IS.

Alchemy is nothing else but the set purpose, intention, and subtle endeavour to transmute the kinds of the metals from one to another.[10] According to this, each person, by his own mental grasp, can choose out for himself a better way and Art, and therein find truth, for the man who follows a thing up more intently does find the truth. It is highly necessary to have a correct estimation of stars and of stones, because the star is the informing spirit of all stones. For the Sol and Luna of all the celestial stars are nothing but one stone in itself; and the terrestrial stone has come forth from the celestial stone; through the same fire, coals, ashes, the same expulsions and repurgations as that celestial stone, it has been separated and brought, clear and pure in its brightness. The whole ball of the earth is only something thrown off, concrete, mixed, corrupted, ground, and again coagulated, and gradually liquefied into one mass, into a stony work, which has its seat and its rest in the midst of the firmamental sphere.
Further it is to be remarked that those precious stones which shall forth-with be set down have the nearest place to the heavenly or sidereal ones in point of perfection, purity, beauty, brightness, virtue, power of withstanding fire, and incorruptibility, and they have been fixed with other stones in the earth.[11]

They have, therefore, the greatest affinity with heavenly stones and with the stars, because their natures are derived from these. They are found by men in a rude environment, and the common herd (whose property it is to take false views of things) believe that they were produced in the same place where they are found, and that they were afterwards polished, carried around, and sold, and accounted to be great riches, on account of their colours, beauty, and other virtues. A brief description of them follows:

The Emerald. This is a green transparent stone. It does good to the eyes and the memory. It defends chastity; and if this be violated by him who carries it, the stone itself does not remain perfect.[12]

The Adamant. A black crystal called Adamant or else Evax, on account of the joy which it is effectual in impressing on those who carry it. It is of an obscure and transparent blackness, the colour of iron. It is the hardest of all; but is dissolved in the blood of a goat. Its size at the largest does not exceed that of a hazel nut.[13]

The Magnet Is an iron stone, and so attracts iron to itself.[14]

The Pearl. The Pearl is not a stone, because it is produced in sea shells. It is of a white colour. Seeing that it grows in animated beings, in men or in fishes, it is not properly of a

stony nature, but properly a depraved (otherwise a transmuted) nature supervening upon a perfect work.[15]

The Jacinth Is a yellow, transparent stone. There is a flower of the same name which, according to the fable of the poets, is said to have been a man.[16]

The Sapphire Is a stone of a celestial colour and a heavenly nature.[17]

The Ruby Shines with an intensely red nature.[18]

The Carbuncle. A solar stone, shining by its own nature like the sun.[19]

The Coral Is a white or red stone, not transparent. It grows in the sea, out of the nature of the water and the air, into the form of wood or a shrub; it hardens in the air, and is not capable of being destroyed in fire.[20]

The Chalcedony Is a stone made up of different colours, occupying a middle place between obscurity and transparency, mixed also with cloudiness, and liver coloured. It is the lowest of all the precious stones.[21]

The Topaz Is a stone shining by night. It is found among rocks.[22]

The Amethyst Is a stone of a purple and blood colour.[23]

The Chrysoprasus Is a stone which appears like fire by night, and like gold by day.

The Crystal Is a white stone, transparent, and very like ice. It is sublimated, extracted, and produced from other stones.[24]

As a pledge and firm foundation of this matter, note the following conclusion. If anyone intelligently and reasonably takes care to exercise himself in learning about the metals, what they are, and whence they are produced: he may know that our metals are nothing else than the best part and the spirit of common stones, that is, pitch, grease, fat, oil, and stone. But this is least pure, uncontaminated, and perfect, so long as it remains hidden or mixed with the stones. It should therefore be sought and found in the stones, be recognised in them, and extracted from them, that is, forcibly drawn out and liquefied. For then it is no longer a stone, but an elaborate and perfect metal, comparable to the stars of heaven, which are themselves, as it were, stones separated from those of earth.
Whoever, therefore, studies minerals and metals must be furnished with such reason and intelligence that he shall not regard only those common and known metals which are found in the depth of the mountains alone. For there is often found at the very surface of the earth such a metal as is not met with at all, or not equally good, in the depths. And so every stone which comes to our view, be it great or small, flint or simple rock, should be carefully investigated and weighed with a true balance, according to its nature and properties. Very often a common stone, thrown away and despised, is worth more than a cow. Regard must not always be had to the place of digging from which this stone came forth; for here the influence of the sky prevails. Everywhere there is presented to us earth, or dust, or sand, which often contain much gold or silver, and this you will mark.

HERE ENDS THE COELUM PHILOSOPHORUM.

NOTES

1. The three prime substances are proved only by fire, which manifests them pure, naked, clean, and simple. In the absence of all ordeal by fire, there is no proving of a substance possible. For fire tests everything, and when the impure matter is separated the three pure substances are displayed. â€“ *De Origine Morborum ex Tribus Primis Substanstiis* â€“ *Paramirum*, Lib. I., c. 1. Fire separates that which is constant or fixed from that which is fugitive or volatile. â€“ *De Morbis Metallicis*, Lib. II., Tract I. Fire is the father or active principle of separation. â€“ "Third Fragment on Tartar" from the *Fragmenta Medica*.

2. By the mediation of Vulcan, or fire, any metal can be generated from Mercury. At the same time, Mercury is imperfect as a metal; it is semi-generated and wanting in coagulation, which is the end of all metals. Up to the half way point of their generation all metals are Mercury. Gold, for example, is Mercury; but it loses the Mercurial nature by coagulation, and although the properties of Mercury are present in it, they are dead, for their vitality is destroyed by coagulation. â€“ *De Morbis Metallicis*, Lib. III., Tract II., c. 2. The essences and arcanas which are latent in all the six metals are to be found in the substance of Mercury. â€“ *Ibid*., c. 3. There are two genera of Mercury, the fixed Mercury of earth and another kind which descends from the daily constellation. â€“*Ibid*., Lib. I., Tract II., c. 4. As there is a red and white Sulphur of Marcasites, a yellow, red, and black Sulphur of Talc, a purple and black Sulphur of the Cachimiae, a Sulphur of Cinnabar, and, in like manner, of marble, amethyst, etc., so is there a special Mercury of Copper, Plumbago, Zinc, Arsenic, etc. â€“ *Ibid*. Mercury is not Quicksilver, for Mercury is dead, while Quicksilver is living. â€“*De Hydropisi*.

3. Nothing of true value is located in the body of a substance, but in the virtue. And this is the principle of the Quintessence, which reduces, say, 20lbs. into a single ounce, and that ounce far exceeds the entire 20lbs. in potency. Hence the less there is of body, the more in proportion is the virtue. â€“ *De Origine Morborum Invisibilium*, Lib. IV.

4 .Tin or Jupiter, is pure Mercury coagulated with a small quantity of Salt, but combined with a larger proportion of white Sulphur. It derives its colours, white, yellow, or red, from its Mercury. Its sublimation is also by Mercury, and its resolution by Salt, and it is sublimed and resolved by these. â€“ *De Elemento Aquae*, Tract III., c. 6.

1. In the generation of Iron there is a larger proportion of Salt and Mercury, while the red Sulphur from which copper proceeds is present in a smaller quantity. It contains also a

cuprine salt, but not in equal proportion with Mercury. Its constituents are its own body, which preponderates; then comes Salt, afterwards Mercury, and, lastly, Sulphur. When there is more Salt than the composition of Sulphur requires, the metal can in no wise be made, for it depends upon an equal weight of each. For fluxibility proceeds from Mercury and coagulation from Salt. Accordingly, if there be too much Salt it becomes too hard. â€“ *De Elemento Aquae*, Lib. I V., Tract III., c. 4.

2. Venus is the first metal generated by the Archeus of Nature from the three prime principles after the marcasites and cachimiae have been separated from these. It is formed of the gross redness which is purged off from the primal Sulphur of the light red expelled in like manner from the Mercury, and of the deep yellow separated in the purification of the prime Salt by this same Archeus. â€“ *Ibid*., c. 3.

3. Lead is the blackness of the three first principles, which, however, is by no means a superfluity, but a peculiar metallic nature in them existing. For all metals are latent in Mercury, and they are all only Mercury. The same is to be concluded concerning Salt and Sulphur. Thus, as copper is the abundant redness of the three principles, so Lead is their blackness; but, at the same time, there are four colours concealed therein â€“ the blackness, purged off from the three principles; redness, which contains a precipitate out of Mercury; whiteness, from the calcination of Mercury; and a certain yellowness derived from Mercury. Thus the grossness and the colours are alike due to Mercury, and Lead is, in fact, a black Mercury. â€“ *Ibid*., c. 5.

4. When the three prime principles have been purged of their superfluities, and from the said superfluities the imperfect metals have been generated, there remains nothing gross or crude, either in colour or substance, but only a very subtle nature of a white and purple hue. This is the most pure quality of Mercury, Salt, and Sulphur, most clear and excellent in form, substance, essence, and colour. These two essences, namely, the white and the purple, are separated by the Archeus, and out of the first fixed and coagulated, is formed silver, while from the purple there is generated gold, which is the most noble Sulphur, Salt, and Mercury, separated from all other colours, and consisting of purple alone. Its clayey or yellow appearance is accounted for by the subtlety and clearness of the metal, because all the dull colours are removed. In Silver the most prevalent colours are green and blue, which are respectively derived from the Mercury and the Salt, the Sulphur contributing nothing in the matter of colouring. On the other hand, in gold the purple colour is derived from Salt, the pellucid redness from Sulphur, and the yellow from Mercury. â€“ *Ibid*., c. 8.

5. Verbenas adole pingues, et mascula tura. â€“ Virg., Ecl. viii. 65.

6. Alchemy is, so to speak, a kind of lower heaven, by which the sun is separated from the moon, day from night, medicine from poison, what is useful from what is refuse. â€“ *De Colica*. Therefore learn Alchemy, which is otherwise called Spagyria. This teaches you to discern between the true and the false. Such a Light of Nature is it that it is a mode of proof in all things, and walks in light. From this light of Nature we ought to know and speak, not from mere phantasy, whence nothing is begotten save the four humours and their compounds, augmentation, stagnation, and decrease, with other trifles of this kind. These proceed, not from the clear intellect, that full treasure-house of a good man, but rather are based on a fictitious and insecure foundation. â€“ *Paramirum*, Lib. I., c. 3.

7. When the occult dispenser of Nature in the prime principles that is to say, the potency called Ares, has produced the gross and rough genera of stones, and no further grossness

remains, a diaphanous and subtle substance remains, out of which the Archeus of Nature generates the precious stones or gems. â€“ *De Elemento Aquae*, Lib. IV., Tract IV., c. 10.

8. The body f the Emerald is derived from a kind of petrine Mercury. It receives from the same its colour, coagulated with spirit of Salt. â€“ *Ibid*., c. 12.

9. The most concentrated hardness of all stones combines for the generation of the adamant. The white adamant has its body from Mercury, and its coagulation from the spirit of Salt. â€“ *Ibid* ., c. 12.

10. Fortified by experience which is the mistress of all things, and by mature theory, based on experience, I affirm that the Magnet is a stone which not only undeniably attracts steel and iron, but has also the same power over the matter of all diseases in the whole body of man. â€“ *De Corallis*. See *Herbarius Theophrasti*.

11. The Pearl is a seed of moisture. It generates milk abundantly in women if they are deficient therein. â€“ *De Aridura*.

12. The Jacinth, or Hyacinth, is a gem of the same genus as the Carbuncle, but is inferior thereto in its nature. â€“ *De Elemento Aquae*, Lib. IV., Tract IV., c. 11.

13. In the matter of body and colour the Sapphire is generated from Mercury (the prime principle). It is formed over white Sulphur and white Salt from a pallid petrine Mercury. Hence white Sapphires frequently occur because a white Mercury concurs in the formation. In like manner a lute-coloured Mercury sometimes produces a clay-like hue. â€“ *Ibid*., c. 15.

14. The Ruby and similar gems possessing a ruddy hue are generated from the red of Sulphur, and their body is of petrine Mercury. For Mercury is the body of every precious stone. â€“ *Ibid*., c. 13.

15. The Carbuncle is formed of the most transparent matter which is conserved in the three principles. Mercury is the body and Sulphur the colouring thereof, with a modicum of the spirit of Salt, on account of the coagulation. All light abounds therein, because Sulphur contains in itself a clear quality of light, as the art of its transmutation demonstrates. â€“ *Ibid*., c. 11.

16. There are two species of red Corals â€“ one a dull red, which varies between sub-purple and semi-black; the other a resplendent and brilliant red. As the colours differ, so also do the virtues. There is also a whitish species which is almost destitute of efficacy. In a word, as the Coral diminishes in redness, so it weakens in its qualities. *Herbarius Theophrasti*; *De Corallis*.

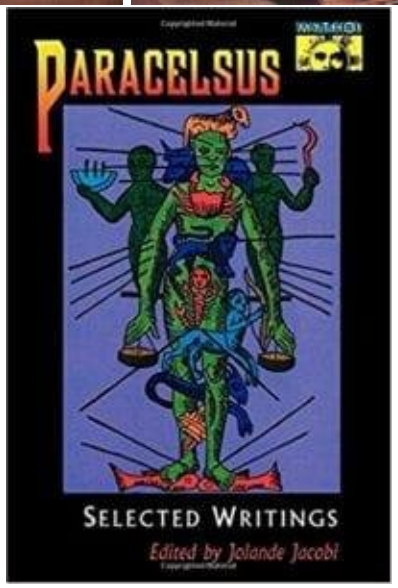
17. The gem Chalcedony is extracted from Salt. â€“ *Chirurgia Magna*; *De Tumoribus*, etc., *Morbi Gallici*, Lib. III., c. 6.

18. The Topaz is an extract from the minera of Mars, and is a transplanted Iron. â€“ *Ibid*.

19. The Amethyst is an extract of Salt, while Marble and Chalcedony are extracted from the same principle through the Amethyst. â€“ *Ibid*.

20. The origin of Crystals is to be referred to water. They contain within them a spirit of coagulation whereby they are coagulated, as water by the freezing and glacial stars. â€“ *Lib. Meteorum*, c. 7.

[3]Next: The Book Concerning The Tincture Of The Philosophers by Paracelsus



1. https://www.facebook.com/groups/56536297291/

2. https://www.sacred-texts.com/alc/coelum.htm
3. https://www.sacred-texts.com/alc/paracel2.htm

1.1.11 The Rosarium Philosophorum (2023-01-11 05:10)

The Rosarium Philosophorum

[1]Carl Jung Depth Psychology Facebook Group

[2]The Rosarium Philosophorum

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The Rosarium Philosophorum

18th century
Sp Coll MS Ferguson 210

Illustration 7: ’The Extraction or Impregnation of the Soule’

Alchemy eludes definition and is difficult to understand. It has been associated since its inception with charlatans, opportunists, and deluded chemists, and nowadays is often confused with sorcery and occultism. However, its strange imagery continues to capture the popular imagination. Its cultural influences have been wide, encompassing not only chemistry and medicine, but also philosophy, psychology, art, music and literature.

The aims of alchemy have always proved hard to explain. The 16th century work, **The Mirror of Alchimy** maintains that it is ’a Science, teaching how to transforme any kind of mettall into another... by a proper medicine... Alchemy therefore is a science teaching how to make and compound a certain medicine, which is called Elixir, the which when it is cast upon mettals or imperfect bodies, doth fully protect them’ [3]1 .

These then are the two primary aims of Alchemy: to transmute metals (ultimately into gold) and to create the Elixir or medicine, also variously called the Quintessence or the Philosopher’s Stone, which has the power to ’perfect’ all people or objects it touches.

The Rosarium philosophorum or **Rosary of the philosophers** is recognised as one of the most important texts of European alchemy. Originally written in the 16th century, it is extensively quoted in later alchemical writings. It first appeared in print as the second volume of a larger work entitled **De alchimia opuscula complura veterum philosophorum**, in Frankfurt in 1550. As with many alchemical texts, its authorship is unknown. Many copies also circulated in manuscript, of which around thirty illustrated copies are extant. There are six manuscript copies of it in our collection, including translations into French, German, and, in the case of this manuscript (Ms Ferguson 210), into English. This latter is also supplied with 20 vividly coloured miniatures pasted in, which derive - with some alteration - from the original printed version.

Detail from illustration 9: reflecting the soul's reunion with the body in the main picture, the bird above ground meets with one buried

Detail from illustration 10: the 'Moon Tree'

Professor John Ferguson, who acquired this manuscript in the 19th century, gave a concise description of the Rosarium in his work **Bibliotheca Chemica**:

'The **Rosarium Philosophorum** describes the preparation of the 'stone' in a series of chapters or sections, each having a symbolic picture, most of them accompanied by explanatory verses ... and illustrated by parallel passages from the leading authorities, so that the whole forms a 'Rosary' of selected blossoms.' [4]2

Besides being an attractive description in likening the sections to 'blossoms', this gives a comprehensive picture of what the **Rosarium** comprises of 'with all it's curious symbolical illustrations' [5]3 . The illustrations are, in fact, integral to understanding the work. They lead the alchemist through the 'spiritual journey' he must take in order to achieve the enlightened state he seeks -the perfection or 'Philosopher's Stone'. The text, as Ferguson points out, relies heavily on other sources; many of the leading figures in alchemical or philosophical thought - such as Geber, Hermes, Aristotle and Plato - are quoted extensively, making the work a compendium of alchemical instruction.

Detail from illustration 15: close up of the 'Sun Tree'

Illustration 15: the ’soul child’ born of the conjunction between Sun and Moon

The combination of substances and the union of opposites is another key element in the alchemical process. This is often represented as a mystical marriage of the lunar element representing the feminine, and the solar element, the male. These two opposing elements meet and are joined in what is known as the ’chemical wedding’. This union creates something bigger and more powerful than the individual parts - the perfect integration of male and female energies - the hermaphrodite.

In the illustration shown to the left, the chemical wedding (or ’demonstration of perfection’ as the manuscript caption describes it) is represented by the figures of a King and Queen.

While this English text gives an impression of accessibility, much of the work may seem nonsensical when read with the scientific knowledge of our current times. For example, the explanation that ’there are four elements in Gold’ [6]4 is clearly absurd; this, however, was a belief held well into the 17th Century.

The author is contemptuous of those ’fools’ who cannot comprehend the ideas of alchemy and who therefore disparage it because they ’find out no truth’; he explains that ’they say it is a false science because they have tried it and found nothing, and then they become as men desperate, contemning this science and dispraising the books thereof’. [7]5

The first three illustrations (shown below) in the manuscript represent the preparation and ’Prima Materia’ - the essential materials needed for the alchemical procedure to work.

Illustration 1: the Fountain, representing the soul of man and alchemy's Prima Materia

Illustration 2: the King and Queen personify the solar and lunar forces

Illustration 3: The King and Queen disrobe and begin to come together

In the first of the sequence, the fountain pours forth the three substances that supposedly flow from the centre of the soul. These are ’Lac Virginis’ (the Virgin’s milk), ’Acetum fontis’ (the spring of vinegar) and ’Aqua Vitae’ (the water of life). The latter represents the force within man, that which originally exists. The other two represent, once again, a contribution from both the feminine, receptive, lunar forces, and those of the penetrating, sharp, solar male. These mingle and mix in the lower part of the soul - the fountain’s basin - and the substance created is known as the water of Mercury. The latter stages of the alchemical process take place in these waters.

Illustrations two and three show the solar and lunar forces represented as a King and Queen: highlighted in gold and silver, they stand upon the sun and moon respectively. They offer flowers to one another, and a further flower is contributed by a bird descending from above. The flowers are a conscious attempt by the forces to court one another and gain acceptance. Birds are important symbols in alchemy, and are used to name the various stages of the alchemical process - for example, crow, peacock, dove. Here the flying dove represents the spiritual force which will unite the opposing forces. By illustration three the pair have disrobed. They are one step closer to unity. A scroll above Sol reads ’O Luna, let me be thy husband’, and the one above Luna states ’O Sol, I must submit to thee’. The bird’s scroll reads ’It is the Spirit which vivifies’. The three elements are in place to begin the process.

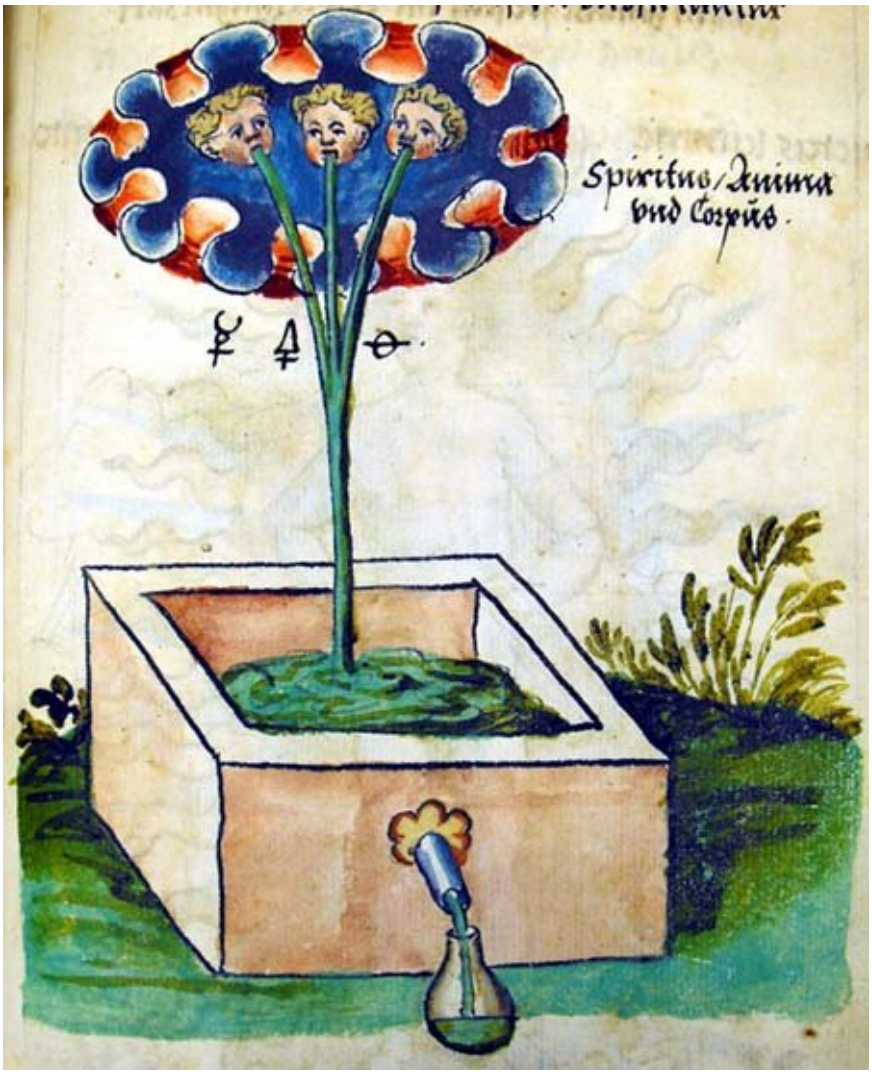


Image from the Rosarium text of MS Ferguson 6: here the streams are labelled spirit, soul and body

The five other manuscript copies of this work found in our Ferguson collection all differ. Comparison with three of the illustrations from a 17th-century German copy of the work (MS Ferguson 6) demonstrates the kind of variations that exist. This manuscript loosely follows the standard illustrative format, but adapts and expands some of the pictures. For instance, compare the first illustration in MS Ferguson 6 (shown on the left): the streams emanate here from the mouths three cherub heads, and are labelled with the early chemical symbols for Mercury (Spiritus or spirit), Sulphur (Anima or soul) and Salt (corpus or body) which, interestingly, correspond to the three principles in Paracelsus' theory of matter.

Other illustrations in this manuscript introduce further images, not present in the original text. The figure at the stage of ’Extraction or Impregnation’ has a tree growing from the abdomen of the central figure, while a later illustration depicts the corpse aflame.

Image from the Rosarium text of MS Ferguson 6:
a bird sits atop the sprouting tree and the spirit ascends to the higher spiritual area

Image from the Rosarium text of MS Ferguson 6: corporeal fire

Illustration 5: "Conception or Putrefaction"

Returning to MS Ferguson 210, illustrations 5 (left) and 11 (right) both show the conjunction - or coupling - of the solar and lunar elements. This is the first stage of the process that leads to the joining of the two elements. The first cycle (pictures 5-10) deals with the mastery of the lunar element - the White Stone, or Tincture. The second cycle (illustrations 11-17) depicts the process of mastering the solar element, or Red Stone. In most of the illustrative cycles that depict this Conjunction, the female tends to be shown as passive in the first illustration but active in the second. In these examples, however, there is little difference.

The encounter is demonstrated far more explicitly in the original woodcuts of the printed 1550 edition, where their 'limbs are entwined; her hand grasps his phallus; his left hand fondles the nipple of her breast; his right is under her neck, supporting her'. [8]6

Illustration 11: "Fermentation"

Original woodcut from De Alchimia Opuscula(Sp Coll Al-y.18)

Could it be that the 18th-century illustrations were toned down deliberately? Certainly they have been regarded as problematical in more recent times. In 1936 John Read suggested that some of the original woodcuts 'would not commend themselves to modern taste'. [9]7 Meanwhile, when a version of image 11 was used as cover art for Leonard Cohen's album **New Skin for Old Ceremony**, it had to be censored. Cunningly, a wing was moved and placed over the abdominal areas of the figures to avoid causing offence. The image was later withdrawn entirely, and a picture of Cohen's face used in its place.

Another manuscript German copy in the library's collection (MS Ferguson 149) shows the stages happening within flasks, as seen on the right.

Illustration from the Rosarium text of MS Ferguson 149: the Conjunction within a flask

Illustration 9 (shown below) incorporates further bird imagery. Here, the solar element of the soul returns to the cleansed corpse: this is reflected in the actions of two birds in front of the basin, one above ground meeting one coming up from below.

Illustration 9: "Of the rejoicing or springing or sublimation of the soul"

The tenth picture (to the right) shows a hermaphrodite. This is the embodiment of the Lunar aspect, reinforced by the presence of the moon tree. The figure has also been given wings, emphasising its spiritual progress. The process is repeated with a view to mastering the solar element.

**Illustration 10: Mastery of the Lunar element -
the hermaphrodite upon the crescent moon, with moon tree and bird**

**Illustration 17: "The Demonstration of Perfection" -
a riot of alchemical imagery with Lion, Sun Tree, Pelican and Three-headed Serpent**

It is now the turn of the solar element to leave the body and ascend to the heavens. Illustration 12 (below) shows this happening gloriously.The body is cleansed once again, with rain or dew, and the soul returns. The hermaphrodite figure loses its female side and its wings. This represents the sacrifice needed in the process. The book suggests that the alchemist must sacrifice something of himself to attain perfection: he must also surrender to the higher power in order to achieve or realise true mastery of both elements, and unity of body, soul and spirit.

Illustration 12: "Illumination"

In ’The Demonstration of Perfection’ (shown to the left) the second hermaphrodite is born. To the right of the image we see a Pelican nourishing its young with blood from its own breast, a symbol both of the alchemical stage of ’cibation’, or the nourishing of the Philospher’s Stone born of the chemical wedding, but also more traditionally of the redeeming self-sacrifice of Christ. Below the hermaphrodite are three serpents all simultaneously devouring each other. These are symbols of the mutual penetration of body, soul and spirit.

Illustration number 18: the Lion devours the Sun

Illustration 18 depicts one of the classic symbols of alchemy - the green lion devouring the sun. As with most of the striking, and to the modern mind, somewhat ’surreal’ images which populate these works, they have a bewildering range of possible meanings. But essentially the gold/sun is being dissolved/purified in some powerful solvent/green lion in order to release the seed from which pure gold may be grown.

Illustration 19: the crowning of the Virgin

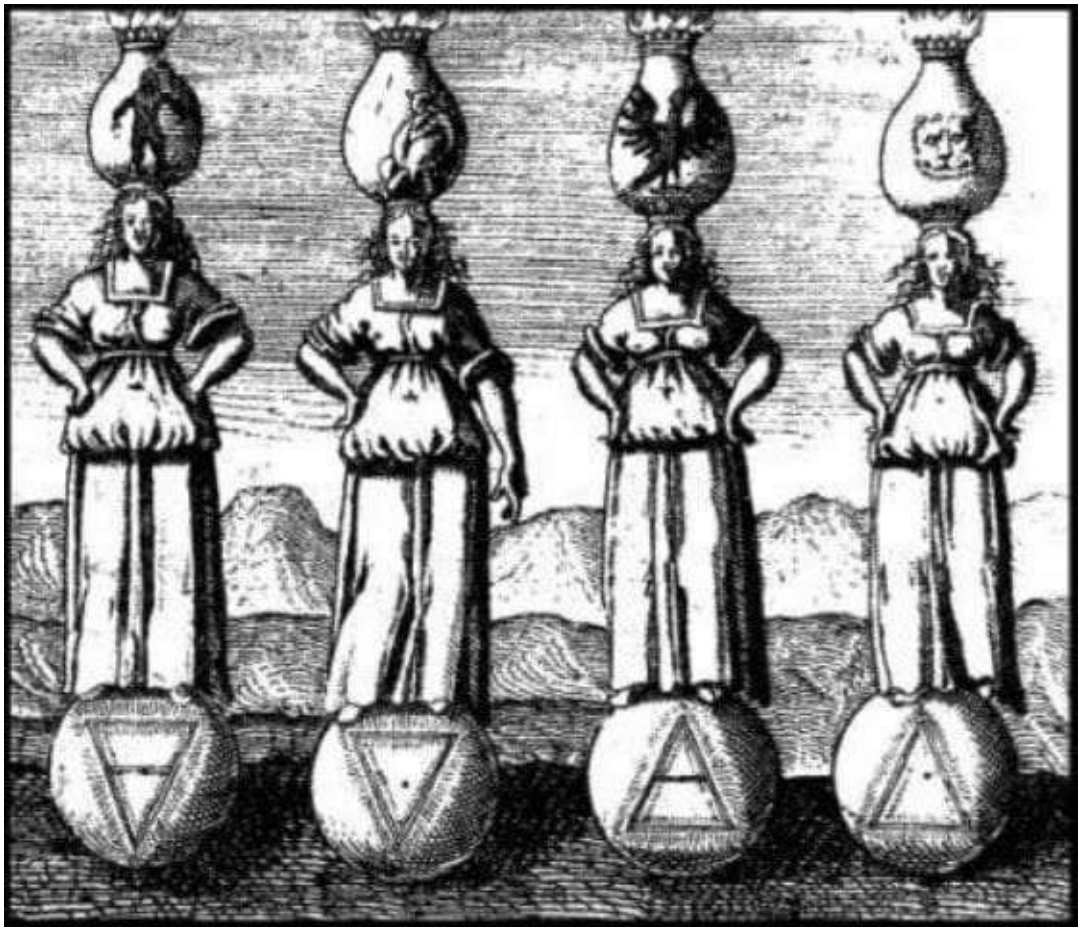
The last two illustrations conflate Christian imagery with alchemical.

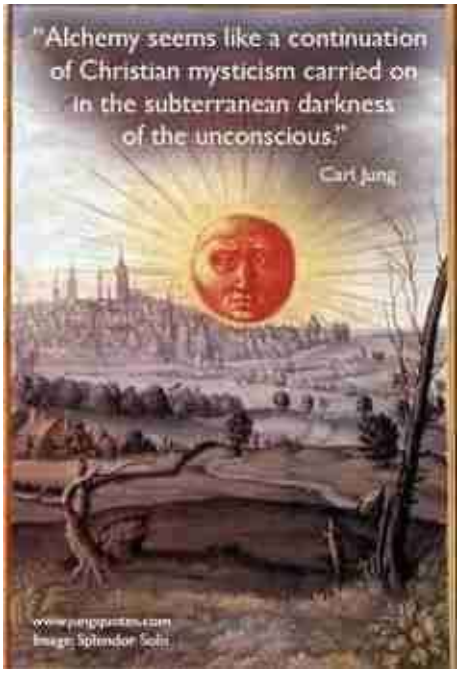
Image 19 presents the culmination of the process, the ’Crowning of Nature’ as the Coronation of the Virgin Mary by the Holy Trinity, while the last image depicts the Resurrection, but gives Christ a radiant sun head.

Illustration 20: the Resurrection

The Library's [10]Ferguson collection is an unrivalled resource for those who would like to discover more about the difficult but fascinating subject of alchemy. As well as containing many important early printed works, it holds some 300 manuscript alchemical texts, dating from the 15th Century onwards. Additions (including secondary literature) are made to the collection wherever possible.

F. ROSA RVBEA XII.





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10. https://www.gla.ac.uk/myglasgow/library/files/special/ferguson/ferguson.html

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1.1.12 The Spiritual Exercises of Ignatius Loyola: Lecture 6 [8 December 1939] (2023-01-12 01:00)

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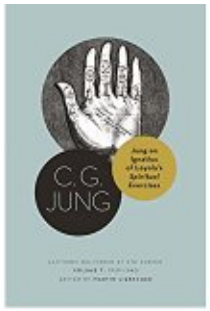
[1]Carl Jung Depth Psychology Facebook Group



Lecture 6

Last time we talked about the seventh invocation [of the “Anima Christi”]:

1. “Intra tua vulnera absconde me.” (Within your wounds hide me.)

I told you that these vulnera, from vulnus, the wound, are mainly understood in connection with the side- wound. And that this side- wound is traditionally a kind of feminine characteristic of the corpus Christi.

This female aspect of Christ is clearly expressed in the iconography.

He is often represented with feminine features, as is his cousin Mithras, as it happens.

At the moment of the tauroktonos, the killing of the bull,292

Mithras is depicted with very feminine features, and Cumont who is the great authority on Mithraism even says that there is something quite hysterical about his features.293

Evidently a certain male femininity is also attributed to him.

This male femininity of Christ is also referred to as androgyny.

From aner and gyné.294

This androgyny is not unique to the Christ 0gure: from the 0eld of comparative religion we know that most of the chthonic295 gods have an androgynous character.

I would like to quote a Catholic writer to you, Georg Koepgen.

He wrote a book called Die Gnosis des Christentums.296

It is very reliable; it was given the episcopal imprimatur.297

In it, he says that the masculine and the feminine are united in Christ: “His voluntary accedence to immolation
is feminine,”298 and in him the male femininity became obvious.

For Koepgen, Christ is an androgynous being. He also says the Church is androgynous, in that the Church is the corpus mysticum Christi, and that the celibacy of priests is evidence of the male maidenhood of the soul.

This view, while not dogmatic, is tolerated in the Church.

Now, it is of course signi0cant that the figure of Christ is thought of as male– female.

Because this male femininity of Christ has a function of uniting the opposites, in that the male 0gure sort of represents the bridegroom for the woman.

For example, in the Catholic church, there is the notion that the unmarried woman is a bride of Christ.

He is her bridegroom. For the man he is female— for the man’s consciousness that is.

We must of course assume that the opposite is true when it comes to the unconscious relationship with this 0gure.

Przywara stresses that the wounds are open, and that they are open in order that we, the worshipers, the meditators, can “be enveloped within the unsealed God.”299

Those are his words. The suffering in Christ, says Przywara, is a kind of descent, like the grain of wheat sinking into the
furrow of the soil.

He says, “And it cannot show itself at all, because it is the suffering of the immature child that can only hide itself in the womb from whence it once came.”300

It couldn’t be said more clearly.

This idea is symbolically necessary to reveal and explain the interpenetration between the faithful and Christ.

This mutual penetration is already attested to in the Gospels. Think of the part in John

where it says, “He that eateth
my 6esh, and drinketh my blood, dwelleth in me, and I in him.”301

At this point too you see that the inner Christ is authentically acknowledged.

Similarly at the end of John chapter’17, in the part referred to as the high priestly prayer of Jesus, we read, “And I have declared unto them thy name, and will declare it: that the love wherewith thou hast loved me may
be in them, and I in them.”302

In these words, the idea of the interpenetration between the faithful and Christ is very clearly expressed, but of course always with the stress laid on the activity of Christ and not on the
side of the faithful, who are not ascribed any autonomous ef0cacy of their
own.

In the Christian view, of course, Christ as God- man has absolute autonomy. He is the complete center of activity.

As we have seen in the course of these lectures— I am referring back to the earlier semesters303— Christ is a Western formulation of what in the East is called self, âtman or Buddha.

He symbolizes—if we can consider him a symbol— the self. So when the dogma says that Christ as God became
man, then in psychological terms it means that the self entered human consciousness; or that consciousness began to recognize the self as a human component— and in a most unique form.

Namely, it is as if it entered me from outside, through its own autonomy and not through my own realization.

It is not I who realize a self in me—as the Easterner does— but the self enters the Westerner from outside, as a historic event, even.

That we can accept, that it was a historic event, the life of Christ, I mean.

And thus that figure historically entered the 0eld of vision of human consciousness and was recognized as the divine figure of the self, namely the self as that indescribable and inde0nable figure that is greater than us, in which a person readily feels contained.

In the East, naturally, the process is different.

There, this self is first recognized as something residing in the cave of the heart, something very tiny which is contained in me. In contrast, in the Western psychological experience, the self is recognized as something voluminous, as something
that encloses me or should enclose me, that pre sents itself to me with the complete and absolute power304 of a divine being. And this presentation is simply the act of it becoming conscious.

Mankind to an extent became conscious that this man, this teacher, this rabbi, this prophet Jesus was a God- man.

So all those notions about Osiris which the Egyptians had been preparing for thousands of years combined with the messianic notions and settled upon these people, as it were—if you want to look at it like that from a psychological point of view.

Of course it wasn't that people discussed and agreed among themselves:

"We want to call him the God- man." Jesus probably exerted such an effect that his disciples were immediately convinced that he was filled with God's spirit, that he was a prophet.

We know that from the Gospels, that initially he was seen as a prophet.

Then gradually a public perception formed that he was the realization of all these notions that were 6oating around at that time and were extremely popu lar.305

After all, that was anyway a time full of miraculous deeds and mysterious characters.

We find other such messianic 0gures in Christ's immediate vicinity, and in the Hellenic world there were other 0gures of this kind who came after Christ too.

Moreover, this kind of condensation pro cess of public opinion had often happened before.

Look at Empedocles, who claimed to be a divine human, a god so to speak, and when he traveled from one town to another he was followed by thousands of people.

He was hailed wherever he went as a savior, and when he could no longer save himself from the people, he went to Etna to withdraw from the world.

When they apparently even followed him there, he jumped into the volcano to get away from them and 0nd peace.306

Pythagoras,307 too, was believed to incarnate divinity. In early antiquity that was nothing special, as people believed that the gods still roamed the earth and it was not impossible to bump into one now and again.

People in the ancient world were still able to regard those with godlike qualities as gods, and so they could compress all their existing ideas into that figure, particularly if that person apparently had all the qualities that would justify an attribution of godliness.

The dogma predicates further that the 0gure of the savior is a figure of suffering, that he was slandered, derided, murdered, wounded; in other words, that the act of becoming human is an act of suffering, or an event that is characterized by suffering.

That is to say, the process of individuation, of becoming oneself, of the self becoming conscious, is a divine suffering.

It is as though the 0gure that pre sents itself as the self suffers in this process; a 0gure of suffering that is characterized in particular by the side- wound, by the mysteriously implied androgyny.

Now we realize that for the Western consciousness, which has such an exquisitely masculine attitude, the feminine aspect entering a male organism through individuation of course has a wounding effect.

Because then one's masculinity is wounded.

It also explains why this idea is completely unknown in the East: because their attitude to the outer world is passive, feminine, resigned, while their masculinity is internal and is then actualized in the individuation process.

Hence the Eastern credo: it is me, I make the world.

This wounding, this side- wound, this feminization of God or suffering figure of God is also found in Germanic my thol ogy.

One part in particular in the Edda is very representative of this.

I don't know whether you know it. It is from the Hávamál Edda. Odin (Wotan) says,

I ween that I hung / on the windy tree, Hung there for nights full nine; With the spear I was wounded, / and offered I was To Odin, myself to myself.308

It has been claimed that this point was adopted from Christianity. I'think we can rule that out, however, because the "[offered] myself to myself" is not a Christian concept— the Christian concept is all about the I and you, about the relationship, with a pronounced Eros.

In the East, one might be more likely to expect the God or âtman to say, "and offered I was [. . .]; myself to myself."

But in the West that is unheard of. And yet it happened—we have the proof.

But it is a primitive belief from a primitive time, in which the one- sided differentiation of the Western attitude was not yet pre sent to the extent that it was in later centuries.

On the contrary, I think it is something very ancient and primordial.

Now we will move on to the next invocation [of the "Anima Christi"]:

1. "Ne permittas me separari a te." (Permit me not to be separated from you.)

In this call appears an aspect that Przywara also stresses in particularlar: the absolute

sovereignty of Christ.309

That is how a god, a king, is addressed.

One can only speak like that with an absolute ruler, one who has power over life and death. It is not “I don’t want to separate myself,” or “I could separate myself.”

Not that at all, but instead “Ne permittas”— “Do not allow it to happen.”

Here too, the ultimate power,310 as you see, comes exclusively from the 0gure of Christ.

“The person seems to be a god in this world.”311

Because of his creative power and all that he can achieve in the world. He can really make a lot happen. That’s why many people get the idea that we are godlike,312 because of our technology, for example.

But Przywara continues, “But he stands in their midst, he sees above him and below him, powerless, the chasm of the forces: the eternity of the spirit, the incalculability of nature. And both rampage through him as a battleground.”313 Przywara now calls this the suffering on the cross.

We need to take a closer look at this notion.

Here, Przywara places man in the center between the opposites of spirit and nature.

We could also say spirit and substance, spirit and matter. That is one set of opposites.

In the same meditation he also has another opposite: the person caught between heaven and hell.314

This gives rise to the following constellation: (moral opposite:)

Heaven (cosmic opposite:) Spirit + Matter Hell

In the center is man. Heaven above, hell below. That would be the moralethical opposite.

Alongside that is the cosmic opposite: spirit/nature (matter).

So we don’t just have an above and below, but also a right and left. This [+ in the diagram] is a state of suspension between the opposites, which is the suffering on the cross.

In Przywara’s notion, we see the glimmer of one of the original Christian ideas: namely, that the cross is a kind of cosmic symbol that stands on the boundary between heaven and hell; that is, right in the center of the world, so to speak. In this way Przywara considers man to be a central point, a meeting point of the great cosmic opposites, of the spiritual and anthropological opposites.

The human being is a kind of uniting symbol; man in this form corresponds in a way to God as a prototype, or rather a copy, in which all opposites are also uni0ed in God.315

Thus, if the self comes to the person, or if we may understand Christ as a human being who has become a self, then he is in this crossed position and therefore the unifying symbol is the cross itself. That is why one so often hears the phrase “redeemed in Christ,” or “in Christ’s cross.”

The cross is the symbol for the uniting of the opposites, and Christ vanquishes the opposites.

In him, the opposites are overcome. We cannot use the word “dissolved,” since it is a harrowing process; instead we have to say the opposites are united or reconciled in him. He is the symbol of reconciliation.

With this realization and the image of the suspensio, the state of being suspended, with this acme of suffering, anguish, and abasement, the “Anima Christi” prayer reaches its climax.

We have discussed eight invocations. The 0rst part is composed of “Anima Christi, sancti0ca me.” (Soul of Christ, sanctify me.)

“Corpus Christi, salva me.” (Body of Christ, save me.)

“Sanguis Christi, inebria me.” (Blood of Christ, inebriate me.)
“Aqua lateris Christi, la va me.” (Water from the side of Christ, wash me.)

These four invocations form the 0rst verse: that is, the praeparatio—the preparation through the sancti0cation— saving,316 inebriation, and puri0cation— the ablutio. Then comes the passio, the suffering, or also the penetratio, the penetration of Christ or the penetration into Christ:

“Passio Christi, conforta me.” (Passion of Christ, strengthen me.)
“O bone Jesu, exaudi me.” (Oh good Jesus, hear me.)

“Intra tua vulnera absconde me.” (Within your wounds hide me.)
“Ne permittas me separari a te.” (Permit me not to be separated from you.)

These are in a way two stages that lead to the climax.

Here we have a curious parallel to something we discussed in the last semester, namely the text of the Shrî- chakra- sambhâra Tantra, in which we also reach the climax in two stages.317

And then something occurs, namely the next invocation.

Now comes the third part, the actual salvatio, the actual salvation and deliverance, beginning with the ninth invocation:

“Ab hoste maligno defende me.” (From the wicked foe, defend me.)

We find exactly the same thing in this Eastern text in which the defense against the destructive also comes after the tw ofirst sections. I want to jog your memories by presenting it again brie6y:318

Shrî- hakra- sambhâra Tantra403 Anima Christi

Phase I, Thesis I. Praeparatio

A. Shrî heruka aham 1. Soul of Christ, sanctify me
2. Body of Christ, save me
3. Blood of Christ, inebriate me
4. Water from the side of Christ, wash me
B. II. Penetratio:
1. Light and four colors
2. Ten directions
3. Assimilation of all beings
4. Emanation, absorbed in the self
5. Passion of Christ, strengthen me
6. Oh good Jesus, hear me
7. Within your wounds hide me
8. Permit me not to be separated from you Phase II, Antithesis404

A. Threat and defense (female devil) III. Salvatio, redemption (devil) Senses (delusion, rage, greed, avarice, jealousy)
9. From the wicked foe, defend me Shakti, mâyâ

a. Earth, “she who causes the fall” b. Water, “she who kills”
c. Fire, “she who summons”
d. Air, “the lady of the dance”
e. Ether, “she who has the lotus net”
10. In the hour of my death, call me
11. and bid me come to you,
12. that with your saints I may praise you for ever and ever.
Amen.

The culmination of the 0rst section is the acknowl edgment of the Shrî heruka aham: “I am the sacred Heruka.”321

That simply means, “I am the divine 0gure. Heruka is the Lord in this whole meditation.”

The second section culminates in the acknowl edgment that now all strands are collected in the self, and that this self is again the Heruka.

But all of that has come about through the meditator’s own activity.

Then comes the threat and the defense: namely, there is not a wicked foe, but a feminine being.

Specifically, the meditating yogi must here defend himself against or ward off the one who causes the fall, the one who kills, who summons, who is the lady of the dance and who has the lotus net, namely the mâyâ, the deception, the illusion of the world in which one is entangled, and the more one is tangled up in it, the more one is cut off from one's own self. This entangling occurs through the attachment of the senses to illusory objects.

The actual devil who appears in this Buddhist meditation is female.

She
is Shakti, one who constructs a world, who is associated with the god, is
his consort, his feminine aspect, but who also constructs a phantasmagoric world that is meant to be a re6ection of the god.

But if someone develops out of their own inner authority into an âtman or Shiva or Heruka, then they may fall into the trap of this illusion, because they have not yet attained perfection.

And the trap is laid for them by this Shakti, the mâyâ. In the West the devil is usually a male figure.

And he has exaggeratedly masculine attributes: horns, cloven hoofs, or at least horse's hoofs, and is found on the Blocksberg322 as you know; extremely masculine.

He is modeled on the old fauns who don't exactly have a good reputation.

Now, how can it be that in the East the devil is female and in the West male?

After all, in the legend of the Buddha it is Mara, the lord of this world. Exactly like in the New Testament, but without the side- helping of morals. He is a relatively conscientious devil, not so bad at all.

The Mara is there to maintain the world's creation. Thus he has to use all means to turn the Buddha back to the world.

He tries to seduce the Buddha with a host of pretty bayadères.323

But in this meditation, Shakti appears as the actual temptress, as the personi0cation of the mâyâ, which is feminine.

There is a connection here with the curious divergence between the Eastern and Western attitudes: in the West a conscious, masculine attitude to the world, in the East a feminine, passive, resigned attitude.

The world is full of suffering.

The yogi denies the world, that is, he withdraws from it, closes in on himself, develops a strong masculine attitude that no longer cares at all about the world and rises above worldly suffering and pleasure, vice and virtue, temptation and enticement, in a completely unassuming324 way.

In the West, the masculine consciousness is subject to a feminine attitude: namely, a devotion to Christ that is full of longing.

The man is transformed into a feminine creature.

That's why his devil is male— because his earlier masculine attitude, the exclusively masculine attitude, now works on him like the devil.

It tempts him back into the world.

Exactly like in the East, but in reverse: the earlier feminine attitude seduces the person back into worldly attachments.

If we want to use more psychological terms, we would say that the Westerner has an anima, that is a feminine unconscious, while the Easterner has an animus, an unconscious with a more masculine tone.

And in fact the Eastern unconscious is different from the Western one. In Eastern terminology, there is no expression for the unconscious.

In the whole Sanskrit language there is no word for it. Initially I had great dif0culties making myself understood when I spoke with Eastern philosophers.

You'd think that in the East, where people are so introspective, it would be possible.

But then I realized that they call consciousness "bodh,"325 referring to the bright consciousness.

What they call the conscious mind, brightest spirit, is for us the unconscious.

Thus they say that the highest consciousness is found in deep sleep, when we would say we are wholly unconscious.

This peculiar reversal or contradiction in the Eastern attitude is of course due to this idiosyncratic order of things in the East.

The next invocation goes:

"In hora mortis meae voca me." (At the hour of my death, call me.)

It is certainly not "I want to go to you"— I have to be called. And the same in the next invocation:

"Et iube me venire ad te," (And bid me come to you,)326

As if the person could not personally do anything about it.

The person exists only in a state of completely resigned passivity characterized by hopeful yearning and wishing, totally feminine.

As if the man’s soul, which is actually feminine, ascribes total power to Christ in the hope that he will issue the command.

One is ready to be rebuked by him for one’s wrongdoing and dares at most to sigh and propitiate, that the great king might notice and call the poor mortal worm to him.

The last sentence goes,

“Ut cum Sanctis tuis laudem te, / In saecula saeculorum. Amen.”

(That with your saints I may praise you / for ever and ever. Amen.)

Laudare Dominum, praise the Lord, is an expression we know very well.

We hear it in sermons, hymns, and psalms, but we never stop and think about what it actually means.

It is an ancient institution, stemming from the courts of old.

You have to imagine some Egyptian or Babylonian king in his court, always surrounded by devotees who are constantly singing his praises on harps and other instruments to propitiate him.

The powerful of this earth are, after all, usually of human scale.

They are not giants, in body or in spirit, but quite ordinary mortals.

Merely through the fortune or misfortune of birth or the right connections, they are placed on such a high pedestal that they feel abject and scared up there and are plagued by feelings of inferiority.

As a result, from very early in history there were court singers praising
their leaders.

You find them even in the very primitive courts of African chiefs.

You cannot even meet such a chieftain without being propitiated by the head of the caravan or an emissary of the king who introduces you: “

This is the great lord, the wise man, and he is a Mussulman and a Christian.”

They said that about me because I knew the Koran. “

And this is the great King Maringa who has six hundred wives, three palaces, and a great army,” and so on.

That is the laudare, which 0rst began as a courtly custom and was gradually transferred into the worship in which the Godhead is honored as an oriental prince.

That is how our ideas about the afterlife came about.

Recall the countless images of the divine Godhead in which there are thousands of harpists on either side of God’s throne permanently performing the laudare.

This laudare Dominum has persisted down the centuries and become a standard phrase. Earlier it was an entirely
conscious attempt, a conscious technique of propitiation, that is, of winning favor by elevating the monarch’s self- esteem through praise so that he would be in a better mood. Great lords such as these are often bad- tempered if they are not suf0ciently entertained by the huge claque that surrounds them. I know what I am saying sounds very heretical, but I think we ought to be aware of these things. Carl Jung, The Spiritual Exercises of Ignatius Loyola, Page 113 -125

1. https://www.facebook.com/groups/56536297291/

1.1.13 Turba Philosophorum (part 1) (2023-01-13 04:25)

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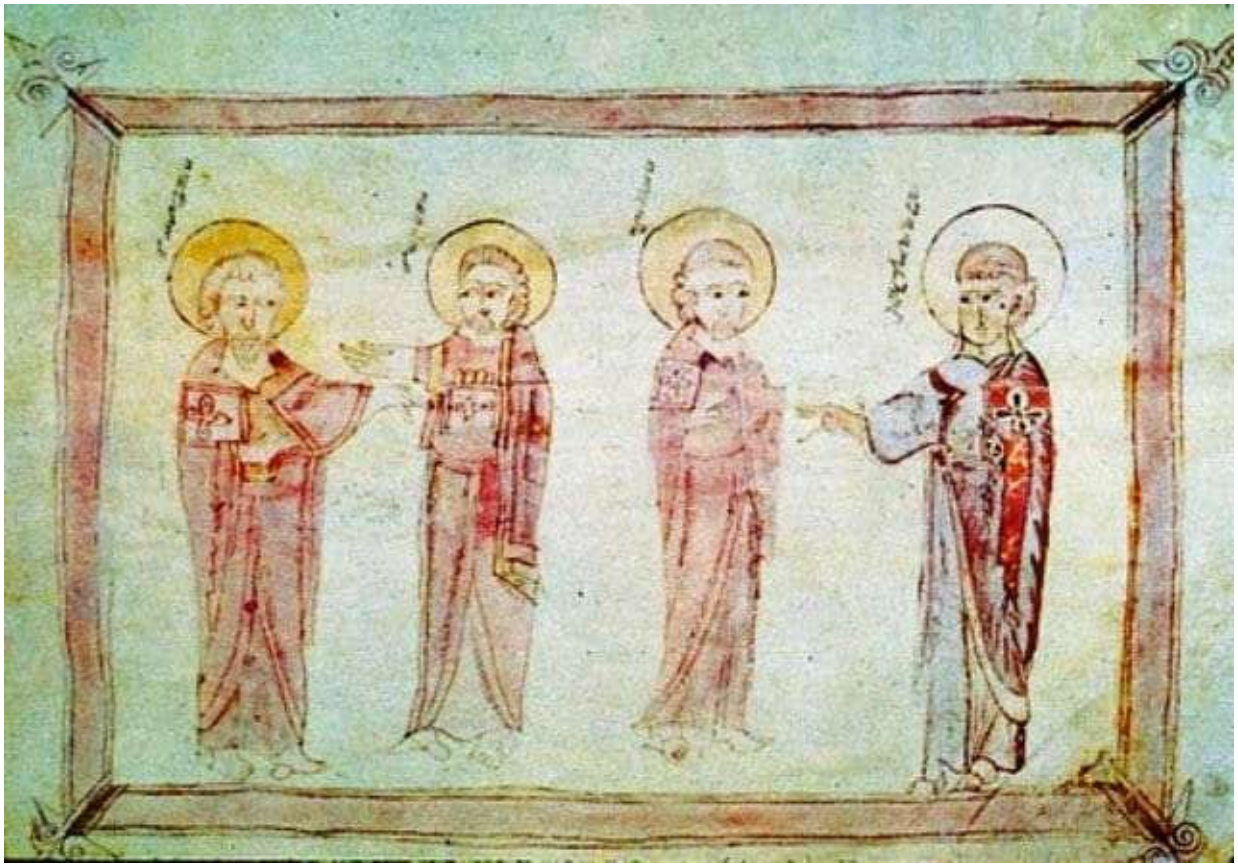

[2]**Turba Philosophorum - Part I**

Turba Philosophorum (part 1)

The Turba Philosophorum.

The Epistle of Arisleus, prefixed to the Words of the Sages, concerning the Purport of this Book, for the Benefit of Posterity, and the same being as here follows:-

Arisleus, begotten of Pythagoras, a disciple of the disciples by the grace of thrice great Hermes, learning from the seat of knowledge, unto all who come after wisheth health and mercy. I testify that my master, Pythagoras, the Italian, master of the wise and chief of the Prophets, had a greater gift of God and of Wisdom than was granted to any one after Hermes. Therefore he had a mind to assemble his disciples, who were now greatly increased, and had been constituted the chief persons throughout all regions for the discussion of this most precious Art, that their words might be a foundation for posterity. He then commanded Iximidrus, of highest council, to be the first speaker, who said:-

The First Dictum.

Iximidrus Saith:- I testify that the beginning of all things is a Certain Nature, which is perpetual, coequalling all things, and that the visible natures, with their births and decay, are times wherein the ends to which that nature brings them are beheld and summoned. Now, I instruct you that the stars are igneous, and are kept within bounds by the air. If the humidity and density of the air did not exist to separate the flames of the sun from living things, then the Sun would consume all creatures. But God has provided the separating air, lest that which He has created should be burnt up. Do you not: observe that the Sun when it rises in the heaven overcomes the air by its heat, and that the warmth penetrates from the upper to the lower parts of the air? If, then, the air did not presently breathe forth those winds whereby creatures are generated, the Sun by its heat would certainly destroy all that lives. But the Sun is kept in check by the air, which thus conquers because it unites the heat of the Sun to its own heat, and the humidity of water to its own humidity. Have you not remarked how tenuous water is drawn up into the air by the action of the heat of the Sun, which thus helps the water against itself? If the water did not nourish the air by such tenuous moisture, assuredly the Sun would overcome the air. The fire, therefore, extracts moisture from the water, by means of which the air conquers the fire itself. Thus, fire and water are enemies between which there is no consanguinity, for the fire is hot and dry, but the water is cold and moist. The air, which is warm and moist, joins these together by its concording medium; between the humidity of water and the heat of fire the air is thus placed to establish peace. rind look ye all how there shall arise a spirit from the tenuous vapour of the air, because the heat being joined to the humour, there necessarily issues something tenuous, which will become a wind. For the heat of the Sun extracts something tenuous out of the air, which also becomes spirit and life to all creatures. All this, however, is disposed in such manner by the will of God, and a coruscation appears when the heat of the Sun touches and breaks up a cloud.

The Turba saith:- Well hast thou described the fire, even as thou knowest concerning it, and thou hast believed the word of thy brother.

The Second Dictum.

Exumedrus saith:- I do magnify the air according to the mighty speech of Iximidrus, for the work is improved thereby. The air is inspissated, and it is also made thin; it grows warm and becomes cold. The inspissation thereof takes place when it is divided in heaven by the elongation of the Sun; its rarefaction is when, by the exaltation of the Sun in heaven, the air becomes warm and is rarefied. It is comparable with the complexion of Spring, in the distinction of time, which is neither warm nor cold. For according to the mutation of the constituted disposition with the altering distinctions of the soul, so is Winter altered. The air, therefore, is inspissated when the Sun is removed from it, and then cold supervenes upon men.

Whereat the Turba said:- Excellently hast thou described the air, and given account of what thou knowest to be therein.

The Third Dictum.

Anaxagoras saith:- I make known that the beginning of all those things which God hath created is weight and proportion, for weight rules all things, and the weight and spissitude of the earth is manifest in proportion; but weight is not found except in body. And know, all ye Turba, that the spissitude of the four elements reposes in the earth; for the spissitude of fire falls into air, the spissitude of air, together with the spissitude received from the fire, falls into water; the spissitude also of water, increased by the spissitude of fire and air, reposes in earth. Have you not observed how the spissitude of the four elements is conjoined in earth! The same, therefore, is more inspissated than all.

Then saith the Turba:- Thou hast well spoken. Verily the earth is more inspissated than are the rest. Which, therefore, is the most rare of the four elements and is most worthy to possess the rarity of these four?

He answereth:- Fire is the most rare among all, and thereunto cometh what is rare of these four. But air is less rare than fire, because it is warm and moist, while fire is warm and dry; now that which is warm and dry is more rare than the warm and moist.

They say unto him:- The which element is of less rarity than air!

He answereth:- Water, since cold and moisture inhere therein, and every cold humid is of less rarity than a warm humid.

Then do they say unto him:- Thou hast spoken truly. What, therefore, is of less rarity than water?

He answereth:- Earth, because it is cold and dry, and that which is cold and dry is of less rarity than that which is cold and moist.

Pythagoras saith:- Well have ye provided, O Sons of the Doctrine, the description of these four natures, out of which God hath created all things. Blessed, therefore, is he who comprehends what ye have declared, for from the apex of the world he shall not find an intention greater than his own! Let us, therefore, make perfect our discourse.

They reply:- Direct every one to take up our speech in turn. Speak thou, O Pandolfus!

The Fourth Dictum.

But Pandolfus saith:- I signify to posterity that air is a tenuous matter of water, and that it is not: separated from it. It remains above the dry earth, to wit, the air hidden in the water, which is under the earth. If this air did not exist, the earth would not remain above the humid water.

They answer:- Thou hast said well; complete, therefore, thy speech.

But he continueth:- The air which is hidden in the water under the earth is that which sustains the earth, lest it should be plunged into the said water; and it, moreover, prevents

the earth from being overflowed by that water. The province of the air is, therefore, to fill up and to make separation between diverse things, that is to say, water and earth, and it is constituted a peacemaker between hostile things, namely, water and fire, dividing these, lest they destroy one another.

The Turba saith:- If you gave an illustration hereof, it would be clearer to those who do not understand.

He answereth:- An egg is an illustration, for therein four things are conjoined; the visible cortex or shell represents the earth, and the albumen, for white part, is the water. But a very thin inner cortex is joined to the outer cortex, representing, as I have signified to you, the separating medium between earth and water, namely, that air which divides the earth from the water. The yolk also of the egg represents fire; the cortex which contains the yolk corresponds to that other air which separates the water from the fire. But they are both one and the same air, namely, that which separates things frigid, the earth from the water, and that which separates the water from the fire. But the lower air is thicker than the upper air, and the upper air is more rare and subtle, being nearer to the fire than the lower air. In the egg, therefore, are four things- earth, water, air, and fire. But the point of the Sun, these four excepted, is in the centre of the yolk, and this is the chicken. Consequently, all philosophers in this most excellent art have described the egg as an example, which same thing they have set over their work.

The Fifth Dictum.

Arisleus saith:- Know that the earth is a hill and not a plain, for which reason the Sun does not ascend over all the zones of the earth in a single hour; but if it were flat, the sun would rise in a moment over the whole earth.

Parmenides saith:- Thou hast spoken briefly, O Arisleus!

He answereth: Is there anything the Master has left us which bears witness otherwise? Yet I testify that God is one, having never engendered or been begotten, and that the head of all things after Him is earth and fire, because fire is tenuous and light, and it rules all things on earth, but the earth, being ponderous and gross, sustains all things which are ruled by fire.

The Sixth Dictum.

Lucas saith:- You speak only about four natures; and each one of you observes something concerning these. Now, I testify unto you that all things which God hath created are from these four natures, and the things which have been created out of them return into them, In these living creatures are generated and die, and all things take place as God hath predestinated.

Democritus, the disciple of Lucas, answereth:- Thou hast well spoken, O Lucas, when dealing with the four natures!

Then saith Arisleus:- O Democritus, since thy knowledge was derived from Lucas, it is presumption to speak among those who are well acquainted with thy master!

Lucas answereth:- albeit Democritus received from me the science of natural things, that knowledge was derived from the philosophers of the Indies and from the Babylonians; I think he surpasses those of his own age in this learning.

The Turba answereth:- When he attains to that age he will give no small satisfaction, but being in his youth he should keep silence.

The Seventh Dictum.

Lucusta saith:- All those creatures which have been described by Lucas are two only, of which one is neither known nor expressed, except by piety, for it is not seen or felt.

Pythagoras saith:- Thou hast entered upon a subject which, if completed, thou wilt describe subtly. State, therefore, what is this thing which is neither felt, seen, nor known.

Then he:- It is that which is not known, because in this world it is discerned by reason without the clients thereof, which are sight, hearing, taste, smell, and touch. O Crowd of the Philosophers, know you not that it Is only sight which can distinguish white from black, and hearing only which can discriminate between a good and bad word! Similarly, a wholesome odour cannot be separated by reason from one which is fetid, except through the sense of smell, nor can sweetness be discriminated from bitterness save by means of taste, nor smooth from rough unless by touch.

The Turba answereth:- Thou hast well spoken, yet hast thou omitted to treat of that particular thing which is not known, or described, except by reason and piety.

Saith he:- Are ye then in such haste! Know that the creature which is cognised in none of these five ways is a sublime creature, and, as such, is neither seen nor felt, but is perceived by reason alone, of which reason Nature confesses that God is a partaker.

They answer:- Thou hast spoken truly and excellently.

And he:- I will now give a further explanation. Know that this creature, that is to say, the world, hath a light, which is the Sun, and the same is more subtle than all other natures, which light is so ordered that living beings may attain to vision. But if this subtle light were removed, they would become darkened, seeing nothing, except the light of the moon, or of the stars, or of fire, all which are derived from the light of the Sun, which causes all creatures to give light. For this God has appointed the Sun to be the light of the world, by reason of the attenuated nature of the Sun. And know that the sublime creature before mentioned has no need of the light of this Sun, because the Sun is beneath that creature, which is more subtle and more lucid. This light, which is more lucid than the light of the Sun, they have taken from the light of God, which is more subtle than their light. Know also that the created world is composed of two dense things and two rare things, but nothing of the dense is in the sublime creature. Consequently the Sun is rarer than all inferior creatures.

The Turba answereth:- Thou hast excellently described what thou hast related. And if, good Master, thou shalt utter anything whereby our hearts may be vivified, which now are mortified by folly, thou wilt confer upon us a great boon!

The Eighth Dictum.

Pythagoras saith:- I affirm that God existed before all things, and with Him was nothing, as He was at first. But know, all ye Philosophers, that I declare this in order that I may fortify your opinion concerning these four elements and arcana, as well as in the sciences thereof, at which no one can arrive save by the will of God. Understand, that when God was alone, He created four things- fire, air, water, and earth, out of which things He afterwards created all others, both the sublime and the inferior, because He predestinated from the beginning that all creatures extracted from water should multiply and increase, that they might dwell in the world and perform His judgments therein. Consequently, before all, He created the four elements, out of which He afterwards created what He willed, that is to say, diverse creatures, some of which were produced from a single element.

The Turba saith:- Which are these, O Master!

And he:- They are the angels, whom He created out of fire.

But the Turba:- Which, then, are created out of two?

And he:- Out of the elements of fire and air are the sun, moon, and stars composed. Hence the angels are more lucid than the sun, moon, and stars, because they are created from one substance, which is less dense than two, while the sun and the stars are created from a composition of fire and air.

The Turba saith:- And what concerning the creation of Heaven?

Then he:- God created the Heaven out of water and air, whence this is also composed of two, namely, the second of the rarer things, which is air, and the second of the denser things, which is water.

And they:- Master, continue thy discourse concerning these three, and rejoice our hearts with thy sayings, which are life to the dead.

But the other answereth:- I notify to you that God hath further made creatures out of three and out of four; out of three are created flying things, beasts, and vegetables; some of these are created out of water, air, and earth, some out of fire, air, and earth.

But the Turba saith:- Distinguish these divers creatures one from another.

And he:- Beasts are created out of fire, air, and earth; dying things out of fire, air, and water, because flying things, and all among vegetables which have a spirit, are created out of water, while all brute animals are from earth, air, and fire. Yet in vegetables there is no fire, for they are created out of earth, water, and air.

Whereat the Turba saith:- Let us assume that a fire, with your reverence's pardon, does reside in vegetables.

And he:- Ye have spoken the truth, and I affirm that they contain fire.

And they:- Whence is that fire?

He answereth:- Out of the heat of the air which is concealed therein; for I have signified that a thin fire is present in the air, but the elementary fire concerning which you were in doubt is not produced, except in things which have spirit and soul. But out of four elements our father Adam and his sons were created, that is, of fire, air, water, and likewise earth. Understand, all ye that are wise, how everything which God hath created out of one essence dies not until the Day of Judgment. The definition of death is the disjunction of the composite, but there is no disjunction of that which is simple, for it is one. Death consists in the separation of the soul from the body, because anything formed out of two, three, or four components must disintegrate, and this is death. Understand, further, that no complex substance which lacks fire eats, drinks, or sleeps, because in all things which have a spirit fire is that which eats.

The Turba answereth:- How is it, Master, that the angels, being created of fire, do not eat, seeing thou assertest that fire is that which eats!

And he: Hence ye doubt, each having his opinion, and ye are become opponents, but if ye truly knew the elements, ye would not deny these things. I agree with all whose judgment it is that simple fire eats not, but thick fire. The angels, therefore, are not created out of thick fire, but out of the thinnest of very thin fire; being created, then, of that which is most simple and exceedingly thin, they neither eat, drink, nor sleep.

And the Turba:- Master, our faculties are able to perceive, for by God's assistance we have exhausted thy sayings, but our faculties of hearing and of sight are unable to carry such great things. May God reward thee for the sake of thy disciples, since it is with the object of instructing future generations that thou hast summoned us together from our countries, the recompense of which thou wilt not fail to receive from the Judge to come.

Arisleus saith:- Seeing that thou hast gathered us together for the advantage of posterity, I think that no explanations will be more useful than definitions of those four elements which thou hast taught us to attain.

And he:- None of you are, I suppose, ignorant that all the Wise have propounded definitions in God.

The Turba answereth:- Should your disciples pass over anything, it becomes you, O Master, to avoid omissions for the sake of future generations.

And he:- If it please you, I will begin the disposition here, since envious men in their books have separated that, or otherwise I will put it at the end of the book.

Whereat the Turba saith:- Place it where you think it will be dearest for future generations.

And he:- I will place it where it will not be recognised by the foolish, nor ignored by the

Sons of the Doctrine, for it is the key, the perfection and the end.

The Ninth Dictum.

Eximenus saith:- God hath created all things by his word, having said unto them: Be, and they were made, with the four other elements, earth, water, air, and tire, which He coagulated, and things contrary were commingled, for we see that fire is hostile to water, water hostile to fire, and both are hostile to earth and air. Yet God hath united them peacefully, so that they love one another. Out of these four elements, therefore, are all things created- heaven and the throne thereof; the angels; the sun, moon. and stars; earth and sea, with all things that are in the sea, which indeed are various, and not alike, for their natures have been made diverse by God, and also the creations. But the diversity is more than I have stated; each of these natures is of diverse nature, and by a legion of diversities is the nature of each diverse. Now this diversity subsists in all creatures, because they were created out of diverse elements. Had they been created out of one element, they would have been agreeing natures. But diverse elements being here mingled, they lose their own natures, because the dry being mixed with the humid and the cold combined with the hot, become neither cold nor hot; so also the humid being mixed with the dry becomes neither dry nor humid. But when the four elements are commingled, they agree, and thence proceed creatures which never attain to perfection, except they be left by night to putrefy and become visibly corrupt. God further completed his creation by means of increase, food, life, and government. Sons of the Doctrine, not without purpose have I described to you the disposition of these four elements, for in them is a secret arcanum; two of them are perceptible to the sense of touch and vision, and of these the operation and virtue are well known. These are earth and water. But there are two other elements which are neither visible nor tangible, which yield naught, whereof the place is never seen, nor are their operations and force known, save in the former elements, namely, earth and water; now when the four elements are not commingled, no desire of men is accomplished. But being mixed, departing from their own natures, they become another thing. Over these let us meditate very carefully.

And the Turba:- Master, if you speak, we will give heed to Your words.

Then he:- I have now discoursed, and that well. I will speak only useful words which ye will follow as spoken. Know, all present, that no true tincture is made except from our copper. Do not therefore, exhaust your brains and your money, lest ye fill your hearts with sorrow. I will give you a fundamental axiom, that unless you turn the aforesaid copper into white, and make visible coins and then afterwards again turn it into redness, until a Tincture: results, verily, ye accomplish nothing. Burn therefore the copper, break it up, deprive it of its blackness by cooking, imbuing, and washing, until the same becomes white. Then rule it.

The Tenth Dictum.

Arisleus saith:- Know that the key of this work is the art of Coins. Take, therefore, the body which I have shewn to you and reduce it to thin tablets. Next immerse the said tablets in the Water of our Sea, which is permanent Water, and, after it is covered, set it over a gentle fire until the tablets are melted and become waters or Etheliae, which are one and the same

thing. Mix, cook, and simmer in a gentle fire until Brodium is produced, like to Saginatum. Then stir in its water of Etheliae until it be coagulated, and the coins become variegated, which we call the Flower of Salt. Cook it, therefore, until it be deprived of blackness, and the whiteness appear. Then rub it, mix with the Gum of Gold, and cook until it becomes red Etheliae. Use patience in pounding lest you become weary. Imbue the Ethelia with its own water, which has preceded from it, which also is Permanent Water, until the same becomes red. This, then, is Burnt Copper, which is the Leaven of Gold and the Flower thereof. Cook the same with Permanent Water, which is always with it, until the water be dried up. Continue the operation until all the water is consumed, and it becomes a most subtle powder.

The Eleventh Dictum.

Parmenides saith:- Ye must know that envious men have dealt voluminously with several waters, brodiums, stones, and metals, seeking to deceive all you who aspire after knowledge. Leave, therefore, all these, and make the white red, out of this our copper, taking copper and lead, letting these stand for the grease, or blackness, and tin for the liquefaction. Know ye, further, that unless ye rule the Nature of Truth, and harmonize well together its complexions and compositions, the consanguineous with the consanguineous, and the first with the first, ye act improperly and effect nothing, because natures will meet their natures, follow them, and rejoice. For in them they putrefy and are generated, because Nature is ruled by Nature, which destroys it, turns it into dust, reduces to nothing, and finally herself renews it, repeats, and frequently produces the same. Therefore look in books, that ye may know the Nature of Truth, what putrefies it and what renews, what savour it possesses, what neighbours it naturally has, and how they love each other, how also after love enmity and corruption intervene, and how these natures should be united one to another and made at peace, until they become gentle in the fire in similar fashion. Having, therefore, noticed the facts in this Art, set your hands to the work. If indeed, ye know not the Natures of Truth, do not approach the work, since there will follow nothing but harm, disaster, and sadness. Consider, therefore, the teaching of the Wise, how they have declared the whole work in this saying:- Nature rejoices in Nature, and Nature contains Nature. In these words there is shewn forth unto you the whole work. Leave, therefore, manifold and superfluous things, and take quicksilver, coagulate in the body of Magnesia, in Kuhul, or in Sulphur which does not burn; make the same nature white, and place it upon our Copper, when it becomes white. And if ye cook still more, it becomes red, when if ye proceed to coction, it becomes gold. I tell you that it turns the sea itself into red and the colour of gold. Know ye also that gold is not turned into redness save by Permanent Water, because Nature rejoices in Nature.: Reduce, therefore, the same by means of cooking into a humour, until the hidden nature appear. If, therefore, it be manifested externally, seven times imbue the same with water, cooking, imbuing, and washing, until it become red. O those celestial natures, multiplying the natures of truth by the will of God! O that potent Nature, which overcame and conquered natures, and caused its natures to rejoice and be glad! This, therefore, is that special and spiritual nature to which the God thereof can give what fire cannot. Consequently, we glorify and magnify that [species], than which nothing is more precious in the true tincture, or the like in the smallest degree to be found. This is that truth which those investigating wisdom love. For when it is liquefied with bodies, the highest operation is effected. If ye knew the truth, what great thanks ye would give me! Learn, therefore, that while you are tingeing the cinders, you must destroy those that are mixed. For it overcomes those which are mixed, and changes them to its own colour. And as it visibly overcame the surface, even so it mastered the interior. And if one be volatile but the

other endure the fire, either joined to the other endures the fire. Know also, that if the vapours have whitened the surfaces, they will certainly whiten the interiors. Know further, all ye seekers after Wisdom, that one matter overcomes four, and our Sulphur alone consumes all things.

The Turba answereth: Thou hast spoken excellently well, O Parmenides, but thou hast not demonstrated the disposition of the smoke to posterity, nor how the same is whitened!

The Twelfth Dictum.

Lucas saith: I will speak at this time, following the steps of the ancients. Know, therefore, all ye seekers after Wisdom, that this treatise is not from the beginning of the ruling! Take quicksilver, which is from the male, and coagulate according to custom. Observe that I am speaking to you in accordance with custom, because it has been already coagulated. Here, therefore, is not the beginning of the ruling, but I prescribe this method, namely, that you shall take the quicksilver from the male, and shall either impose upon iron, tin, or governed copper, and it will be whitened. White Magnesia is made in the same way, and the male is converted with it. But forasmuch as there is a certain affinity between the magnet and the iron, therefore our nature rejoices.) Take, then, the vapour which the Ancients commanded you to take, and cook the same with its own body until tin is produced. Wash away its blackness according to custom, and cleanse and roast at an equable fire until it be whitened. But every body is whitened with governed quicksilver, for Nature converts Nature. Take, therefore, Magnesia, Water of Alum, Water of Nitre, Water of the Sea, and Water of Iron; whiten with smoke.: Whatsoever ye desire to be whitened is whitened with this smoke, because it is itself white, and whitens all things. Mix, therefore, the said smoke with its faeces until it be coagulated and become excessively white. Roast this white copper till it germinates of itself, since the Magnesia when whitened does not suffer the spirits to escape, or the shadow of copper to appear, because Nature contains Nature. Take, therefore, all ye Sons of the Doctrine, the white sulphureous nature, whiten with salt and dew, or with the Flower of White Salt, until it become excessively white. And know ye, that the Flower of White Salt is Ether from Ethelia. The same must be boiled for seven days, till it shall become like gleaming marble, for when it has reached this condition it is a very great Arcanum, seeing that Sulphur is mixed with Sulphur, whence an excellent work is accomplished, by reason of the affinity between them, because natures rejoice in meeting their own natures. Take, therefore, Mardek and whiten the same with Gadenbe, that is, wine and vinegar, and Permanent Water. Roast and coagulate until the whole does not liquefy in a fire stronger than its own, namely, the former fire. Cover the mouth of the vessel securely, but let it be associated with its neighbour, that it may kindle the whiteness thereof, and beware lest the fire blaze up, for in this case it becomes red prematurely, and this will profit you nothing, because in the beginning of the ruling you require the white. Afterwards coagulate the same until you attain the red. Let your fire be gentle in the whitening, until coagulation take place. Know that when it is coagulated we call it the Soul, and it is more quickly converted from nature into nature. This, therefore, is sufficient for those who deal with the Art of Coins, because one thing makes it but many operate therein. For ye need not a number of things, but one thing only, which in each and every grade of your work is changed into another nature.

The Turba saith: Master, if you speak as the Wise have spoken, and that briefly, they will follow you who do not wish to be wholly shut in with darkness.

The Thirteenth Dictum.

Pythagoras saith:- We posit another government which is not from another root, but it differs in name. And know, all ye seekers after this Science and Wisdom, that whatsoever the envious may have enjoined in their books concerning the composition of natures which agree together, in savour there is only one, albeit to sight they are as diverse as possible. Know, also, that the thing which they have described in so many ways follows and attains its companion without fire, even as the magnet follows the iron, to which the said thing is not vainly compared, nor to a seed, nor to a matrix, for it is also like unto these. And this same thing, which follows its companion without fire, causes many colours to appear when embracing it, for this reason, that the said one thing enters into every regimen, and is found everywhere, being a stone, and also not a stone; common and precious; hidden and concealed, yet known by everyone; of one name and of many names, which is the Spume of the Moon. This stone, therefore, is not a stone, because it is more precious; without it Nature never operates anything; its name is one, yet we have called it by many names on account of the excellence of its nature.

The Turba answereth:- O! Master! wilt thou not mention some of those names for the guidance of seekers?

And he:- It is called White Ethelia, White Copper, and that which flies from the fire and alone whitens copper. Break up, therefore, the White Stone, and afterwards coagulate it with milk. Then pound the calx in the mortar, taking care that the humidity does not escape from the vessel; but coagulate it in the vessel until it shall become a cinder. Cook also with Spume of Luna and regulate. For ye shall find the stone broken, and already imbued with its own water. This, therefore, is the stone which we call by all names, which assimilates the work and drinks it, and is the stone out of which also all colours appear. Take, therefore, that same gum, which is from the scoriae, and mix with cinder of calx, which you have ruled, and with the faeces which you know, moistening with permanent water. Then look and see whether it has become a powder, but if not, roast in a fire stronger than the first fire, until it be pounded. Then imbue with permanent water, and the more the colours vary all the more suffer them to be heated. Know, moreover, that if you take white quicksilver, or the Spume of Luna, and do as ye are bidden, breaking up with a gentle fire, the same is coagulated, and becomes a stone. Out of this stone, therefore, when it is broken up, many colours will appear to you. But herein, if any ambiguity occur to you in our discourse, do as ye are bidden, ruling the same until a white and coruscating stone shall be produced, and so ye find your purpose.

The Fourteenth Dictum.

Acsubofen saith:- Master, thou hast spoken without envy, even as became thee, and for the same may God reward thee!

Pythagoras saith:- May God also deliver thee, Acsubofen, from envy!

Then he:- Ye must know, O Assembly of the Wise, that sulphurs are contained in sulphurs, and humidity in humidity.

The Turba answereth:- The envious, O Acsubofen, have uttered something like unto this! Tell us, therefore, what is this humidity?

And he:- Humidity is a venom, and when venom penetrates a body, it tinges it with an invariable colour, and in no wise permits the soul to be separated from the body, because it is equal thereto. Concerning this, the envious have said: When one flies and the other pursues, then one seizes upon the other, and afterwards they no longer flee, because Nature has laid hold of its equal, after the manner of an enemy, and they destroy one another. For this reason, out of the sulphureous mixed sulphur is produced a most precious colour, which varies not, nor flees from the fire, when the soul enters into the interior of the body and holds the body together and tinges it. I will repeat my words in Tyrian dye. Take the Animal which is called Kenckel, since all its water is a Tyrian colour, and rule the same with a gentle fire, as is customary, until it shall become earth, in which there will be a little colour. But if you wish to obtain the Tyrian tincture, take the humidity which that thing has ejected, and place it therewith gradually in a vessel, adding that tincture whereof the colour was disagreeable to you. Then cook with that same marine water until it shall become dry. Afterwards moisten with that humour, dry gradually, and cease not to imbue it, to cook, and to dry, until it be imbued with all its humour. Then leave it for several days in its own vessel, Until the most precious Tyrian colour shall come out from it to the surface. Observe how I describe the regimen to you! Prepare it with the urine of boys, with water of the sea, and with permanent clean water, so that it may be tinged, and decoct with a gentle fire, until the blackness altogether shall depart from it, and it be easily pounded. Decoct, therefore, in its own humour until it clothe itself with a red colour. But if ye wish to bring it to the Tyrian colour, imbue the same with continual water, and mix, as ye know to be sufficient, according to the rule of sight; mix the same with permanent water sufficiently, and decoct until rust absorb the water. Then wash with the water of the sea which thou hast prepared, which is water of desiccated calx; cook until it imbibe its own moisture; and do this day by day. I tell you that a colour will thence appear to you the like of which the Tyrians have never made. And if ye wish that it should be a still more exalted colour, place the gum in the permanent water, with which ye shall dye it alternately, and afterwards desiccate in the sun. Then restore to the aforesaid water and the black Tyrian colour is intensified. But know that ye do not tinge the purple colour except by cold. Take, therefore, water which is of the nature of cold, and steep wool therein until it extract the force of the tincture from the water. Know also that the Philosophers have called the force which proceeds from that water the Flower. Seek, therefore, your intent in the said water; therein place what is in the vessel for days and nights, until it be clothed with a most precious Tyrian colour.

The Fifteenth Dictum.

Frictes saith:- O all ye seekers after Wisdom, know that the foundation of this Art, on account of which many have perished, is one only. There is one thing which is stronger than all natures, and more sublime in the opinion of philosophers, whereas with fools it is more common than anything. But for us it is a thing which we reverence. Woe unto all ye fools! How ignorant are ye of this Art, for which ye would die if ye knew it! I swear to you that if kings were familiar with it, none of us would ever attain this thing. O how this nature changeth body into spirit! O how admirable is Nature, how she presides over all, and overcomes all!

Pythagoras saith:- Name this Nature, O Frictes!

And he:- It is a very sharp vinegar, which makes gold into sheer spirit, without which vinegar, neither whiteness, nor blackness, nor redness, nor rust can be made. And know ye that when it is mixed with the body, it is contained therein, and becomes one therewith; it turns the same into a spirit, and tinges with a spiritual and invariable tincture, which is indelible. Know, also, that if ye place the body over the fire without vinegar, it will be burnt and corrupted. And know, further, that the first humour is cold. Be careful, therefore, of the fire, which is inimical to cold. Accordingly, the Wise have said: "Rule gently until the sulphur becomes incombustible." The Wise men have already shewn to those who possess reason the disposition of this Art, and the best point of their Art, which they mentioned, is, that a little of this sulphur burns a strong body. Accordingly they venerate it and name it in the beginning of their book, and the son of Adam thus described it. For this vinegar burns the body, converts it into a cinder, and also whitens the body, which, if ye cook well and deprive of blackness, is changed into a stone, so that it becomes a coin of most intense whiteness. Cook, therefore, the stone until it be disintegrated, and then dissolve and temper with water of the sea. Know also, that the beginning of the whole work is the whitening, to which succeeds the redness, finally the perfection of the work; but after this, by means of vinegar, and by the will of Gcd, there follows a complete perfection, Now, I have shewn to you, O disciples of this Turba, the disposition of the one thing, which is more perfect, more precious, and more honourable, than all natures, and I swear to you by God that I have searched for a long time in books so that I might arrive at the knowledge of this one thing, while I prayed also to God that he would teach me what it is. My prayer was heard, He shewed me clean water, whereby I knew pure vinegar, and the more I did read books, the more was I illuminated.

The Sixteenth Dictum.

Socrates saith:- Know, O crowd of those that still remain of the Sons of the Doctrine, that no tincture can be produced without Lead, which possesses the required virtue. Have ye not seen how thrice-great Hermes infused the red into the body, and it was changed into an invariable colour? Know, therefore, that the first virtue is vinegar, and the second is the Lead of which the Wise have spoken, which if it be infused into all bodies, renders all unchangeable, and tinges them with an invariable colour. Take, therefore, Lead which is made out of the stone called Kuhul; let it be of the best quality, and let it be cooked till it becomes black. Then pound the same with Water of Nitre until it is thick like grease, and cook again in a very bright fire until the spissitude of the body is destroyed, the water being rejected. Kindle, therefore, above it until the stone becomes clean, abounding in precious metal, and exceedingly white. Pound it afterwards with dew and the sun, and with sea and rain water for 31 days, for 10 days with salt water, and 10 days with fresh water, when ye shall find the same like to a metallic stone. Cook the same once more with water of nitre until it become tin by liquefaction. Again cook until it be deprived of moisture, and become dry. But know that when it becomes dry it drinks up what remains of its humour swiftly, because it is burnt lead. Take care, however, lest it be burnt. Thus we call it incombustible sulphur. Pound the same with the sharpest vinegar, and cook till it becomes thick, taking care lest the vinegar be changed into smoke and perish; continue this coction for 150 days. Now, therefore, I have demonstrated the disposition of the white lead, all which afterwards follows being no more than women’s work and child’s play. Know, also, that the arcanum of the work of gold proceeds out of the male and the female, but I have shewn you the male in the lead, while, in like manner, I have discovered for you

the female in orpiment. Mix, therefore, the orpiment with the lead, for the female rejoices in receiving the strength of the male, because she is assisted by the male. But the male receives a tingeing spirit from the female. Mix them, therefore, together, place in a glass vessel, and pound with Ethelia and very sharp vinegar; cook for seven days, taking care lest the arcanum smoke away, and leave throughout the night. But if ye wish it to put on mud (colour), seeing that it is already dry, again imbue with vinegar. Now, therefore, I have notified to you the power of orpiment, which is the woman by whom is accomplished the most great arcanum. Do not shew these unto the evil, for they will laugh. It is the Ethelia of vinegar which is placed in the preparation, by which things God perfects the work, whereby also spirits take possession of bodies, and they become spiritual.

The Seventeenth Dictum.

Zimon saith:- O Turba of Philosophers and disciples, now hast thou spoken about making into white, but it yet remains to treat concerning the reddening! Know, all ye seekers after this Art, that unless ye whiten, ye cannot make red, because the two natures are nothing other than red and white. Whiten, therefore, the red, and redden the white! Know, also, that the year is divided into four seasons; the first season is of a frigid complexion, and this is Winter; the second is of the complexion of air, and this is Spring; then follows the third, which is summer, and is of the complexion of fire; lastly, there is the fourth, wherein fruits are matured, which is Autumn. In this manner, therefore, ye are to rule your natures, namely, to dissolve ill winter, to cook in spring, to coagulate in summer, and to gather and tinge the fruit in autumn. Having, therefore, given this example, rule the tingeing natures, but if ye err, blame no one save yourselves.

The Turba answereth:- Thou hast treated the matter extremely well; add, therefore, another teaching of this kind for the sake of posterity.

And he:- I will speak of making lead red. Take the copper which the Master ordered you to take at the beginning of his book, combine lead therewith, and cook it until it becomes thick; congeal also and desiccate until it becomes red. Here certainly is the Red Lead of which the wise spake; copper and lead become a precious stone; mix them equally, let gold be roasted with them, for this, if ye rule well, becomes a tingeing spirit in spirits. So when the male and the female are conjoined there is not produced a volatile wife, but a spiritual composite. From the composite turned into a red spirit is produced the beginning of the world. Behold this is the lead which we have called Red Lead, which is of our work, and without which nothing is effected!

The Eighteenth Dictum.

Mundus saith to the Turba:- The seekers after this Art must know that the Philosophers in their books have described gum in many ways, but it is none other than permanent water, out of which our precious stone is generated. O how many are the seekers after this gum, and how few there are who find it! Know that this gum is not ameliorated except by gold alone. For there be very many who investigate these applications, and they find certain things, yet they cannot sustain the labours because they are diminished. But the applications which are

made out of the gum and out of the honourable stone, which has already held the tincture, they sustain the labours, and are never diminished. Understand, therefore, my words, for I will explain unto you the applications of this gum, and the arcanum existing therein. Know ye that our gum is stronger than gold, and all those who know it do hold it more honourable than gold, yet gold we also honour, for without it the gum cannot be improved. Our gum, therefore, is for Philosophers more precious and more sublime than pearls, because out of gum with a little gold we buy much. Consequently, the Philosophers, when committing these things to writing that the same might not perish, have not set forth in their books the manifest disposition, lest every one should become acquainted therewith, and having become familiar to fools, the same would not sell it at a small price. Take, therefore, one part of the most intense white gum; one part of the urine of a white calf; one part of the gall of a fish; and one part of the body of gum, without which it cannot be improved; mix these portions and cook for forty days. When these things have been done, congeal by the heat of the sun till they are dried. Then cook the same, mixed with milk of ferment, until the milk fail; afterwards extract it, and until it become dry evaporate the moisture by heat. Then mix it with milk of the fig, and cook it till that moisture be dried up in the composite, which afterwards mix with milk of the root of grass, and again cook until it be dry. Then moisten it with rainwater, then sprinkle with water of dew, and cook until it be dried. Also imbue with permanent water, and desiccate until it become of the most intense dryness. Having done these things: mix the same with the gum which is equipped with all manner of colours, and cook strongly until the whole force of the water perish; and the entire body be deprived of its humidity, while ye imbue the same by cooking, until the dryness thereof be kindled. Then dismiss for forty days. Let it remain in that trituration or decocting until the spirit penetrate the body. For by this regimen the spirit is made corporeal, and the body is changed into a spirit. Observe the vessel, therefore, lest the composition fly and pass off in fumes. These things being accomplished, open the vessel, and ye will find that which ye purposed. This, therefore, is the arcanum of gum, which the Philosophers have concealed in their books.

The Nineteenth Dictum.

Dardaris saith:- It is common knowledge that the Masters before us have described Permanent Water. Now, it behoves one who is introduced to this Art to attempt nothing till he is familiar with the power of this Permanent Water, and in commixture, contrition, and the whole regimen, it behoves us to use invariably this famous Permanent Water. He, therefore, who does not understand Permanent Water, and its indispensable regimen, may not enter into this Art, because nothing is effected without the Permanent Water. The force thereof is a spiritual blood, whence the Philosophers have called it Permanent Water, for, having pounded it with the body, as the Masters before me have explained to you, by the will of God it turns that body into spirit. For these, being mixed together and reduced to one, transform each other; the body incorporates the spirit, and the spirit incorporates the body into tinged spirit, like blood. And know ye, that whatsoever hath spirit the same hath blood also as well. Remember, therefore, this arcanum!

The Twentieth Dictum.

Belus saith:- O disciples, ye have discoursed excellently!

Pythagoras answers:- Seeing that they are philosophers, O Belus, why hast thou called them disciples?

He answereth:- It is in honour of their Master, lest I should make them equal with him.

Then Pythagoras saith:- Those who, in conjunction with us, have composed this book which is called the Turba, ought not to be termed disciples.

Then he:- Master, they have frequently described Permanent Water, and the making of the White and the Red in many ways, albeit under many names; but in the modes after which they have conjoined weights, compositions, and regimens, they agree with the hidden truth. Behold, what is said concerning this despised thing! A report has gone abroad that the Hidden Glory of the Philosophers is a stone and not a stone, and that it is called by many names, lest the foolish should recognise it, Certain wise men have designated it after one fashion, namely, according to the place where it is generated; others have adopted another, founded upon its colour, some of whom have termed it the Green Stone; by other some it is called the Stone of the most intense Spirit of Brass, not to be mixed with bodies; by yet others its description has been further varied, because it is sold for coins by lapidaries who are called saven; some have named it Spume of Luna; some have distinguished it astronomically or arithmetically; it has already received a thousand titles, of which the best is: "That which is produced out of metals." So also others have called it the Heart of the Sun, and yet others have declared it to be that which is brought forth out of quicksilver with the milk of volatile things.

The Twenty-first Dictum.

Pandolfus saith:- O Belus, thou hast said so much concerning the despised stone that thou hast left nothing to be added by thy brethren! Howsoever, I teach posterity that this despised stone is a permanent water, and know, all ye seekers after Wisdom, that permanent water is water of mundane life, because, verily, Philosophers have stated that Nature rejoices in Nature, Nature contains Nature, and Nature overcomes Nature. The Philosophers have constituted this short dictum the principle of the work for reasonable persons. And know ye that no body is more precious or purer than the Sun, and that no tingeing venom: is generated without the Sun and its shadow. He, therefore, who attempts to make the venom of the Philosophers without these, already errs, and has fallen into that pit wherein his sadness remains. But he who has tinged the venom of the wise out of the Sun and its shadow has arrived at the highest Arcanum. Know also that our coin when it becomes red, is called gold; he, therefore, who knows the hidden Cambar of the Philosophers, to him is the Arcanum already revealed.

The Turba answereth:- Thou hast even now intelligibly described this stone, yet thou hast not narrated its regimen nor its composition. Return, therefore, to the description.

He saith:- I direct you to take an occult and honourable arcanum, which is White Magnesia, and the same is mixed and pounded with wine, but take care not to make use of this except it be pure and clean; finally place it in its vessel, and pray God that He may grant you the sight of this very great stone. Then cook gradually, and, extracting, see if it has

become a black stone, in which case ye have ruled excellently well. But rule it thus for the white, which is a great arcanum, until it becomes Kuhul, closed up with blackness, which blackness see that it does not remain longer than forty days. Pound the same, therefore, with its confections, which are the said flower of copper, gold of the Indies whose root is one, and a certain extract of an unguent, that is, of a crocus, that is, fixed exalted alum; cook the four, therefore, permanently for 40 or 42 days. After these days God will show you the principle(or beginning) of this stone, which is the stone Atitos, of which favoured sight of God there are many accounts. Cook strongly, and imbue with the gum that remains. And know ye that so often as ye imbue the cinder, so often must it be desiccated and again humectated, until its colour turns into that which ye desire. Now, therefore, will I complete that which I have begun, if God will look kindly on us. Know also that the perfection of the work of this precious stone is to rule it with the residue of the third part of the medicine, and to preserve the two other parts for imbuing and cooking alternately till the required colour appears. Let the fire be more intense than the former; let the matter be cerated, and when it is desiccated it coheres. Cook, therefore, the wax until it imbibes the gluten of gold, which being desiccated, imbue the rest of the work seven times until the other two thirds be finished, and true earth imbibe them all. Finally, place the same on a hot fire until the earth extract its flower and be satisfactory. Blessed are ye if ye understand! But, if not, I will repeat to you the perfection of the work. Take the clean white, which is a most great arcanum, wherein is the true tincture; imbue sand therewith, which sand is made out of the stone seven times imbued, until it drink up the whole, and close the mouth of the vessel effectually, as you have often been told. For that which ye seek of it by the favour of God, will appear to you, which is the stone of Tyrian colour. Now, therefore, I have fulfilled the truth, so do I conjure you by God and your sure Master, that you show not this great arcanum, and beware of the wicked!

The Twenty-Second Dictum.

Theophilus saith: Thou hast spoken intelligently and elegantly, and art held free from envy.

Saith the Turba:- Let your discretion, therefore, explain to us what the instructing Pandolfus has stated, and be not envious.

Then he:- O all ye seekers after this science, the arcanum of gold and the art of the coin is a dark vestment, and no one knows what the Philosophers have narrated in their books without frequent reading, experiments, and questionings of the Wise. For that which they have concealed is more sublime and obscure than it is possible to make known in words, and albeit some have dealt with it intelligibly and well, certain others have treated it obscurely; thus some are more lucid than others.

The Turba answereth: Thou hast truly spoken.

And he:- I announce to posterity that between boritis and copper there is an affinity, because the boritis of the Wise liquefies; the copper, and it changes as a fluxible water. Divide, therefore, the venom into two equal parts, with one of which liquefy the copper, but preserve the other to Pound and imbue the same, until it is drawn out into plates; cook again with the former part of the venom, cook two to seven in two; cook to seven in its own water for 42 days; finally, open the vessel, and ye shall find copper turned into quicksilver; wash the same

by cooking until it be deprived of its blackness, and become as copper without a shadow. Lastly, cook it continuously until it be congealed. For when it is congealed it becomes a very great arcanum. Accordingly, the Philosophers have called this stone Boritis; cook, therefore, that coagulated stone until it becomes a matter like mucra. Then imbue it with the Permanent water which I directed you to reserve, that is to say, with the other portion, and cook it many times until its colours manifest. This, therefore, is the very great putrefaction which extracts (or contains in itself) the very great arcanum.

Saith the Turba:- Return to thine exposition, O Theophilus!

And he:- It is to be known that the same affinity which exists between the magnet and iron, also exists assuredly between copper and permanent water. If, therefore, ye rule copper and permanent water as I have directed, there will thence result the very great arcanum in the following fashion. Take white Magnesia and quicksilver, mix with the male, and pound strongly by cooking, not with the hands, until the water become thin. But dividing this water into two parts, in the one part of the water cook it for eleven, otherwise, forty days, until there be a white flower, as the flower of salt in its splendour and coruscation: but strongly close the mouth of the vessel, and cook for forty days, when ye will find it water whiter than milk; deprive it of all blackness by cooking; continue the cooking until its whole nature be disintegrated, until the defilement perish, until it be found clean, and is wholly broken up (or becomes wholly clean). But if ye wish that the whole arcanum, which I have given you, be accomplished, wash the same with water, that is to say, the other part which I counselled you to preserve, until there appear a crocus, and leave in its own vessel. For the Iksir pounds (or contains) itself; imbue also with the residue of the water, until by decoction and by water it be pounded and become like a syrup of pomegranates; imbue it, therefore, and cook, until the weight of the humidity shall fail, and the colour which the Philosophers have magnified shall truly appear.

The Twenty-third Dictum.

Cerus saith:- Understand, all ye Sons of the Doctrine, that which Theophilus hath told you, namely, that there exists an affinity between the magnet and the iron, by the alliance of composite existing between the magnet and the iron, while the copper is fitly ruled for one hundred days: what statement can be more useful to you than that there is no affinity between tin and quicksilver!

The Turba answereth:- Thou hast ill spoken, having disparaged the true disposition.

And he:- I testify that I say nothing but what is true why are you incensed against me Fear the Lord, all ye Turba, that you Master may believe you!

The Turba answereth:- Say what you will.

And he:- I direct you to take quicksilver, in which is the male potency or strength; cook the same with its body until it becomes a fluxible water; cook the masculine together with the vapour, until each shall be coagulated and become a stone. Then take the water which you had divided into two parts, of which one is for liquefying and cooking the body, but the second is for cleansing that which is already burnt, and its companion, which [two] are made one.

Imbue the stone seven times, and cleanse, until it be disintegrated, and its body be purged from all defilement, and become earth. Know also that in the time of forty-two days the whole is changed into earth; by cooking, therefore, liquefy the same until it become as true water, which is quicksilver. Then wash with water of nitre until it become as a liquefied coin. Then cook until it be congealed and become like to tin, when it is a most great arcanum; that is to say, the stone which is out of two things. Rule the same by cooking and pounding, until it becomes a most excellent crocus. Know also that unto water desiccated with its companion we have given the name of crocus. Cook it, therefore, and imbue with the residual water reserved by you until you attain your purpose.

The Twenty-fourth Dictum.

Bocascus saith:- Thou hast spoken well, O Belus, and therefore I follow thy steps!

He answereth:- As it may please you, but do not become envious, for that is not the part of the Wise.

And Bocascus:- Thou speakest the truth, and thus, therefore, I direct the Sons of the Doctrine. Take lead, and, as the Philosophers have ordained, imbue, liquefy, and afterwards congeal, until a stone is produced; then rule the stone with gluten of gold and syrup of pomegranates until it be broken up. But you have already divided the water into two parts, with one of which you have liquefied the lead, and it has become as water; cook, therefore, the same until it be dried and have become earth; then pound with the water reserved until it acquire a red colour, as you have been frequently ordered.

The Turba answereth:- Thou hast done nothing but pile up ambiguous words. Return, therefore, to the subject.

And he:- Ye who wish to coagulate quicksilver, must mix it with its equal. Afterwards cook it diligently until both become permanent water, and, again, cook this water until it be coagulated. But let this be desiccated with its own equal vapour, because ye have found the whole quicksilver to be coagulated by itself. If ye understand, and place in your vessel what is necessary, cook it until it be coagulated, and then pound until it becomes a crocus like to the colour of gold.

The Twenty-fifth Dictum.

Menabdus saith:- May God reward thee for the regimen, since thou speakest the truth! For thou hast illuminated thy words.

And they:- It is said because thou praisest him for his sayings, do not be inferior to him.

And he:- I know that I can utter nothing but that which he hath uttered; however, I counsel posterity to make bodies not bodies, but these incorporeal things bodies. For by this regimen the composite is prepared, and the hidden part of its nature is extracted. With these bodies

accordingly join quicksilver and the body of Magnesia, the woman also with the man, and by means of this there is extracted our secret Ethelia, through which bodies are coloured; assuredly, if I understand this regimen, bodies become not bodies, and incorporeal things become bodies. If ye diligently pound the things in the fire and digest (or join to) the Ethelias, they become clean and fixed things. And know ye that quicksilver is a fire burning the bodies, mortifying and breaking up, with one regimen, and the more it is mixed and pounded with the body, the more the body is disintegrated, while the quicksilver is attenuated and becomes living. For when ye shall diligently pound fiery quicksilver and cook it as required, ye will possess Ethel, a fixed nature and colour, subject to every tincture, which also overcomes, breaks, and constrains the fire. For this reason it does not colour things unless it be coloured, and being coloured it colours. And know that no body can tinge itself unless its spirit be extracted from the secret belly thereof, when it becomes a body and soul without the spirit, which is a spiritual tincture, out of which colours have manifested, seeing that a dense thing does not tinge a tenuous, but a tenuous nature colours that which enters into a body. When, however, ye have ruled the body of copper, and have extracted from it a most tenuous (subject), then the latter is changed into a tincture by which it is coloured. Hence has the wise man said, that copper does not tinge unless first it be tinged. And know that those four bodies which you are directed to rule are this copper, and that the tinctures which I have signified unto you are the condensed and the humid, but the condensed is a conjoined vapour, and the humid is the water of sulphur, for sulphurs are contained by sulphurs, and rightly by these things Nature rejoices in Nature, and overcomes, and constrains.

Next: Turba Philosophorum (part 2)

1. https://www.facebook.com/groups/56536297291/
2. http://TurbaPhilosophorum-PartI/

1.1.14 Marie-Louise von Franz – Interview Bollingen 1977 - YouTube (2023-01-14 03:52)

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Marie-Louise von Franz – Interview Bollingen 1977

[1]Marie-Louise von Franz – Interview Bollingen 1977 - YouTube

1. https://www.youtube.com/watch?v=d19Fo3-cphk

1.1.15 The Cat in Mythology, by Marie-Louise von Franz (2023-01-15 05:00)

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[1]Carl Jung Depth Psychology Facebook Group

[2]**The Cat in Mythology, by Marie-Louise von Franz**

Extract from:

Marie-Louise von Franz

The Cat: A Tale of Feminine Redemption

The Cat in Mythology

"Now we should consider the cat and its amplifications both mythologically and materially. One of the most striking things about the cat as a symbol is its ambivalence. Like the serpent, its image oscillates between beneficence and malevolence. Historically, the cat was first endowed with archetypal power at the time when in Egypt it came to be regarded as a sacred animal. Its sanctification meant that it was virtually purified of the dark aspects of its nature, and was connected with man's spiritual life.

In Egypt, from very early on, the cat was considered to be sacred to Isis. But it was as the daughter of Isis and her husband Osiris that the great cat goddess Bastet emerged in the twenty-second dynasty and took precedence over all other goddesses. She was known as the Lady of Bubastis and her temple stood at the center of the city, surrounded by water.

Although conceived as a female, Bastet was often identified with her father, Ra. Here Osiris, Ra and Horus very often merge, as the gods do in Egypt. In her identification with Ra, god of life, the sun cat was believed to engage every night in a struggle of cosmic proportions with Apophis, the serpent of darkness. Thus the cat takes its place among the solar heroes of all mythology who fight with the devil in various forms.

The sun god represented as a cat kills the serpent of darkness with a knife (Detail from the [3]*papyrus of Hunefer*)

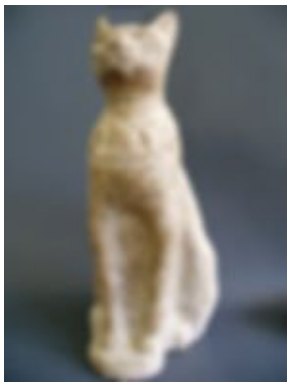
The cat was also worshipped as lunar. It was believed that during the hours of darkness, when the rays of the sun were invisible to humans, they were reflected in the phosphorescent eyes of the cat, as the light of the sun is reflected in the moon. So here we have the kind of feminine consciousness about which we have spoken already.

During the late period in Egypt, Bastet was identified with Artemis the huntress, virgin goddess of nature, linked with fertility and the feminine presiding over childbirth. According to one myth, when the Greek gods fled to Egypt pursued by Typhon, Artemis transformed herself into a cat and in this form took refuge in the moon. And Hecate also turned herself into a cat. Together with Freya, the Teutonic fertility goddess married to the sun, whose carriage was drawn by two cats, Hecate also represents the evil side of the feminine, the witch, the Terrible Mother, responsible for madness and obsession.

Finally, in the Middle Ages, the cat came to be predominantly endowed with the power of the devil. Some women, it was said, had the power to put their souls into black cats. These were witches, dedicated not any more to the light powers but to the dark powers, to the devil. The Catholic dissociation from the instincts, sexuality and generally speaking from the feminine

natural element, probably has much to do with this development of the cat as a destructive, instinctual feminine symbol. In fact, the black cat may be seen as the shadow side of the Virgin Mary, a projected unconscious desire for revenge against the Church. So we see, very schematically, how the polarity of the cat archetype was established.

Now, briefly, let us look at some characteristics associated with both the light and the dark aspects of the cat. The cat is closely linked with consciousness and all creative processes. The sexual orgies of Bastet were believed to increase vegetable, animal and human fertility.



Egyptian statue representing the goddess Bastet [4]© *Kathleen R Grilley/Fotolia*

On the other hand, the black cat's orgies, practiced on moonless nights, were virtually sterility rites. Intercourse with the devil, who often took the form of a cat, bore no fruit, produced hail, rain and storms, destruction of crops, death of animals and sterility or impotence in humans.

The white cat was a healer and a nurse. She destroyed poison, counteracted irritation and strengthened people's powers of recuperation. Her tail was widely used to cure blindness and,

generally speaking, the cat’s power appeared to be located in the tail which is also believed to be an organ of balance. On the other hand, the black witchcat poisoned people’s minds, infected their bodies with disease and inflicted them with blindness. The devil used the tail of his incarnation to bewitch people and bind them to his will.

In folklore and fairy tales, the white cat is the liberator of the oppressed, and helper of impoverished or underprivileged young men. It uses its cunning and resourcefulness to overthrow the powers of darkness and brings wealth, power and honor. The black cat is often an omen of misfortune, bringing poverty and frustration. It oppresses and tortures. It is a traitor and a thief. The solar cat, the light of the world, is to be seen at the foot of Christ, while the demonic cat sits at the foot of Judas. On the positive side, the cat is associated, like the serpent, with immortality. It curls up in a circle and is said to possess nine lives. On the negative side, it suggests the "vicious circle."

Because of its unblinking eyes, and due to the fact that it sees in the dark, the cat is also a *seer*. It possesses foresight and insight. On the negative side, the cat’s eyes suggest the power of fascination. They can paralyze their victims. Because of its independence and freedom, the cat has been linked to the Virgin, but also, as we have seen, to the witch. The cat is a healer and a servant to men; it protects their houses and crops from rodents and snakes, and has also been seen as a curser, a bewitcher and a vampire.

We now have to consider another aspect of the cat which places it between the extreme polarities which have been seen so farthe cat as medium. According to a Gnostic belief, there was a cat in the Garden of Eden, guarding the tree of life with its knowledge of good and evil. In the same way, the Egyptian solar cat was associated with the Persea tree, which was also a tree of life and consciousness.

The great cat of Heliopolis killing enemy of the sun Apophis, under persea tree (Tomb of Inherkau Second chamber, South wall)

Cats originated in Egypt. All cats are ultimately of Egyptian descent. There were no cats before. In Egypt it was a sacred animal, and seems still to be considered beneficent. There's an amusing autobiographical novel by Agatha Christie, whose second husband was an archaeologist who took her to do excavations in Egypt. They lived in a small hut and the plague of mice and rats was so terrible that they seriously thought of leaving. They put down poison and tried everything but they couldn't get rid of them.

Finally they complained to their Arab Sheik, who said, "Oh, that's very simple." The next evening he arrived with an enormous cat and said, "That will settle it." The whole night they heard thumps and squeaks and within three days there were no more mice. Agatha Christie was absolutely overwhelmed by what the cat has really done for man, and that makes us understand this sacred animal. She is a real protector and helper, in the dark and at night when one feels helpless. So, for our connections, I would rather stress the place of the female cat, the moon quality, the protectress.

Bastet, in Egypt, has no witch traits at all. Her dark side has to do with the land of the dead and of the moon (which is also the land of the dead). But she has no devilish qualities. She's an extremely positive archetypal figure. She has to do with fertility, with folk festivals, and also with music. The sistrum, musical instrument of Isis, was always associated with the cat and excavations in Egypt have discovered many cats with a sistrum. That is because of those beautiful love songs they sing in the night, though they're not quite for our ears.

Bastet was always supposed to be very musical. For instance, at her festival, the people went on barges down the Nile and the women turned their backs, lifted their skirts and showed their behinds to the applauding masses on the shore. That was the kind of fun they had in honor of Bastet. Fertility, sexual rites, even lasciviousness and so on were part of it, but all on the positive side. She had no dark witch traits.

Bronze Sculpture of Bastet shaking a sistrum (Egypt ; Ca 600 BC to 300 BC)

(...)

Cats are exceedingly tough. They survive the most amazing accidents, very often unharmed. They can fall from high places and always land on their feet. They are very vital animals. I grew up with both cats and dogs; with a dog we were often at the vet's, but with a cat, never. They always survived the most terrible things.

Something else one should mention about the cat is its independence. The dog has become a touching, sentimental friend of humans, and very loyal. Most dogs, if you drive them out in the wild, will perish or at least become very, very unhappy and miserable, while a cat can more easily resume a wild life away from humans. The cat has never associated with man as closely as the dog has. I was always amused in my youth how the cat was a flatterer.

For instance when it asked for food or when it wanted to be stroked, it just came and rubbed itself this way and that with its tail up, and sometimes if I didn't have time, I said, "*Go away. I have to read.*" Then the cat said, "Okay," and began to rub itself against the chair, as if to say, "If you don't stroke me, I stroke myself." "That's okay too." A dog would be hurt in his deepest heart and look at you reproachfully; you couldn't do such a thing to a dog. But a cat, "Oh, never mind." It never gives its soul into our hands. It's friendly and makes use of us, but remains independent.

A cat goes its own way. It knows what it wants and goes its own way. A cat comes for certain feeding times, and then it's really friendly. But when it wants to leave, "Meeow," you have to let it out.

(...)"

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1. https://www.facebook.com/groups/56536297291/
2. https://www.anthologiablog.com/post/the-cat-in-mythology-by-marie-louise-von-franz

3. https://commons.wikimedia.org/wiki/File:Papyrus_of_Hunefer,_detail.jpg
4. https://www.britannica.com/topic/Bastet

1.1.16 Marion Woodman Obituary by Judith Harris (2023-01-16 02:10)

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Obituary: Marion Jean Woodman

Marion Woodman (nee Boa) was born in August 1928 in London, Ontario, Canada and died on the 9th of July 2018, a few weeks short of her 90th birthday.

Marion, a preacher's daughter, became totally devoted to her two younger brothers, Bruce and Fraser, after her mother fell ill with tuberculosis when Marion was only four years old.

In fact Marion often talked of putting little Fraser into a baby carriage and wheeling him around everywhere she went.

It was often said that the Boas were a force of nature unto themselves.

When Bruce (1930-2004) was just two years old, he was found at the local street corner directing traffic.

Later Bruce went to London (England) and became an actor known for such films as The Cherry Picker, and Superman as well as the television shows, The Avengers and Fawlty Towers. Fraser (1932-1992) also tried his hand at acting in London (England), but decided to return to his hometown of London, Canada where he taught English and Theater in high school alongside his older sister, Marion.

I will never forget the moment many years ago when I discovered a copy of Fraser's thesis from the Jung Institute on Marion's bookshelf in her Toronto apartment.

Inside the front cover Fraser had inscribed it to his sister: 'To my dear sister Marion, who tried the best she could for her brothers'.

I would say that Marion's relationship with her two younger brothers was vitally important to her.

When Fraser, and then later Bruce, became fatally ill, she sat by their bedside, not leaving them for a moment until they had passed away.

The Boas were strong and independent people.

One of the most amazing stories I am able to relate about Marion is that when she was about three years old, she went missing from the family home.

They were living at the time in Port Stanley, Ontario, Canada, in a home given to them by the parish where her father, Andrew Boa, served as the minister of the parish.

Hours went by and little Marion was missing and nowhere to be found.

In the meantime, the caretaker entered the church next door and there was little

Marion sitting quietly in the pews.

When the caretaker asked Marion what she was doing there all alone, she replied, 'I am waiting for God.

My father told me I would find him here'. These words were spoken by the three-year

old Marion.

Marion's search for the divine meaning in her life never left her.

She was still seen going to church on Sunday mornings at the end of her life, while at the

same time knowing that the real meaning was not to be found within the church walls.

Marion was always able to embrace paradox.

Prayer remained at the center of her life and she was never without her altar, whether she was at home or on the road.

Some of the most beautiful moments my husband and I

spent with Marion in her later years were at their home at Christmas time

where we would sing carols late into the night.

Marion had a first career as a legendary and beloved high school English

teacher.

Somehow she found herself assigned to a class of ‘terminal’ students,

those who, it was said, would never graduate high school.

Marion, however,

would not hear of that. Instead she brought along a football and a poem by

William Blake, Tiger, Tiger Burning Bright, tossing the ball around the room

to the rhythms of the poem from boy to boy.

These ‘terminal’ students

became no longer ‘terminal’, and most of them ended up going on to

university. Marion’s energy was unceasing.

And these students, who were

totally devoted to her, spent days decorating the church before her wedding

to Ross Greig Woodman in December 1958.

A few years later, she accompanied Ross, a Professor of English at the

University of Western Ontario (now Western University) on a sabbatical leave

to London (England) where they attended ballet performances with Fonteyn

and Nureyev every night whilst the Royal Ballet was in season.

During that

year in London Marion felt a gnawing inside, something was trying to burst

out but she could not know what.

It was at that time that Marion found her

way to the door of Dr. E.A. Bennett, a British psychiatrist who had a close

friendship with Jung that spanned nearly thirty years, and she entered

analysis with him at that time.

At the end of that sabbatical year, Marion and

Ross left London and went back to Canada and Marion resumed teaching at

South Collegiate in London, Ontario.

Over the next few years, Marion struggled deeply with the question of

whether to leave her teaching position and her husband Ross.

As Dr. Bennett wrote in a letter to her, 'You have been facing the inner world of self with some determination'.

In fact Marion was beginning to consider going far away over the ocean, to Zürich, to begin studies at the C.G. Jung Institute, located at that time on Gemeindestrasse 27, the home of the Psychology Club in Zürich.

Dr. Bennett wrote, in the same letter to Marion in December 1971, that crossing the ocean on her own would simply mean an act of faith on her part, but, on the other hand, it would not be a simple task.

And that it was not, for Marion did indeed embark on her journey to Zürich a few years later in 1974 and received her Diploma five years later, in 1979, not long after her fiftieth birthday. Going to Zürich did indeed mean not only giving up her teaching

career, but also leaving her beloved husband Ross behind.

Marion had been Ross's teaching assistant at the University of Western Ontario and together they shared a deep love of Romantic English Literature.

An astounding fact in Marion's life, and a further testament to her close bond

with her two brothers, Bruce and Fraser Boa, was that apparently Marion and

Fraser made the decision to go to Zürich completely independently of one other,

Fraser arriving one year ahead of Marion.

Marion began to search for an analyst before leaving for Zürich, as many of

us do, and wrote to Miss Barbara Hannah (Marion always referred to her as

'Miss Hannah'), requesting a place in her analytic practice.

Some years before, Miss Hannah had written to Jung to ask him to take her into analysis

and Jung apparently gave the same answer to her that she later gave to Marion.

Miss Hannah wrote back to Marion saying that she was too old to take on a new analysand but, like Miss Hannah, Marion was also a minister's daughter, and not one to give up trying.

After all, Jung had taken her on for the same reason, and therefore, she would gladly accept Marion into analysis.

One can find a beautiful tribute to Barbara Hannah in Marion's Foreword to The Inner Journey, also published by Inner City Books (2000).

Some time after her arrival in Zürich in 1974, Marion became very ill with kidney problems and her life hung on by a thin thread.

It was at that time that Marion began to realize that psyche and body are deeply connected, as Jung wrote,

'Since psyche and matter are contained in one and the same world, and moreover are in continuous contact with one another and ultimately rest on irrepresentable, transcendental factors, it is not only possible but fairly probable, even, that psyche and matter are two different aspects of one and the same thing'. ['On the Nature of the Psyche,' CW 8, par. 418.]

Marion began experimenting doing her own bodywork on the floor of her little room in Küsnacht.

Led by her own dreams, Marion began to develop her own work on the psyche-body connection.

Marion was, in fact, a pioneer and after she returned to Canada she developed BodySoul Rhythms (which became The Marion Woodman Foundation) along with Mary Hamilton, a specialist in movement, and Ann Skinner, who specialized in voice, and

together they travelled and gave workshops for women bringing together dreamwork, bodywork, and maskwork.

In the early 80's after her return to Canada, Marion opened a practice in Toronto which, after she gave just one lecture that Fraser had arranged for her, filled instantly.

Together Fraser, Daryl Sharp (Inner City Books), and Marion had founded the Ontario Society of Jungian Analysts in 1979 with the help of Jim Shaw, a businessman and philanthropist who had worked for

several years in analysis with Esther Harding in New York.

Marion’s diploma thesis at the Jung Institute, which was published later as

The Owl Was a Baker’s Daughter with Daryl at Inner City Books in 1980,

was, in fact, not her original thesis.

Marion had originally written her thesis

on the poet Emily Dickinson, for whom she maintained a lifelong love and

dedication to both her life’s events as well as her poetry, but then Marion had

a dream that told her that she had to write another thesis!

Determined as

Marion was, and dedicated to the messages of the unconscious, she then

proceeded to write a second thesis on obesity and anorexia nervosa, a

Obituary: Marion Jean Woodman 295

ground-breaking study of working with eating disorders in women according to

the theories and writings of C.G. Jung.

The Owl Was a Baker’s Daughter (1980), led to Addiction to Perfection

(1982), The Pregnant Virgin (1985), The Ravaged Bridegroom (1990), and to

Conscious Femininity (1993), all published by Daryl Sharp at Inner City

Books in Toronto.

These books led on to numerous articles, tapes, and films, countless speaking engagements and also to more books: Leaving My Father’s House (with Kate Danson, Mary Hamilton, and Rita Greer Allen, Shambala, 1992), Dancing in the Flames (with Elinor Dickson, Shambala, 1997), Coming Home to Myself (with Jill Mellick, 2001), Bone: Dying into Life (Penguin, 2001), and The Maiden King (with Robert Bly, Holt Paperbacks, 1999).

Later in life, in the late 90s to be exact, Marion and Ross established courses in Jungian Theory at New College at the University of Toronto, with the help of Ann Yeoman and later Bruce Barnes as well as Tim Pilgrim, and the endowment that they established created a scholarship that is awarded annually to students who demonstrate academic merit, financial need, and a serious interest in analytical psychology.

Pacifica Graduate Institute in Carpenteria, California, formed a vitally important part of Marion’s life.

Her archives are housed at Opus Archive and Research Center at Pacifica, along with the archives of others such as Joseph Campbell, James Hillman, Katherine Sanford, Marija Gimbutas, Jane Hollister Wheelwright, and Joseph Wheelwright.

Marion taught there often, as did Ross, and in their later years they would spend several weeks in the winter at Pacifica, teaching and talking with students.

When they returned to London, Canada each year, they looked many years younger and were full of life and renewed enthusiasm.

Marion holds an Honorary Doctorate from Pacifica as well as two others, one being the University of Western Ontario in London, Ontario, Canada.

Sadly, Marion developed a slow onset dementia over the last number of years and finally, after Ross gave her years of devoted and loving care, it was found necessary to place her in a long-term care facility in February 2014.

A few weeks later, Ross died in his sleep, overcome with grief.

Marion continued to live in the care facility, cared for by her two nieces, Fraser's daughters, Marion and Shelley Boa.

She enjoyed her life, the walks in the park, movies, and especially photographs of her beloved family, friends, and colleagues as she lived one day at a time the best she could.

In June of this year Marion fell and was not able to recover.

On 9th July, Marion Jean Woodman passed away peacefully, surrounded by her nieces and loving friends.

At her funeral a week later, her wishes were carried out: a piper played as her coffin was lowered into the ground. Judith Harris, Obituary: Marion Jean Woodman, Journal of Analytical Psychology, 2019, 64, 2, 293–296

1.1.17 The Treasure of Treasures for Alchemists by Paracelsus (2023-01-17 04:43)

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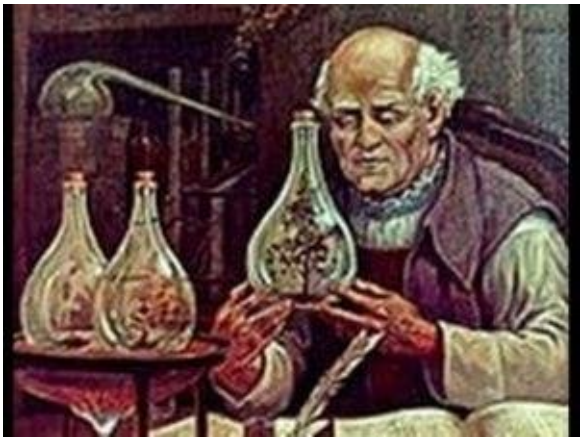

The Treasure of Treasures for Alchemists by Paracelsus

The Treasure of Treasures for Alchemists by Paracelsus

NATURE begets a mineral in the bowels of the earth. There are two kinds of it, which are found in many districts of Europe. The best which has been offered to me, which also has been found genuine in experimentation, is externally in the figure of the greater world, and is in the eastern part of the sphere of the Sun. The other, in the Southern Star, is now in its first efflorescence. The bowels of the earth thrust this forth through its surface. It is found red in its first coagulation, and in it lie hid all the flowers and colours of the minerals. Much has been written about it by the philosophers, for it is of a cold and moist nature, and agrees with the element of water.

So far as relates to the knowledge of it and experiment with it, all the philosophers before me, though they have aimed at it with their missiles, have gone very wide of the mark. They believed that Mercury and Sulphur were the mother of all metals, never even dreaming of making mention meanwhile of a third; and yet when the water is separated from it by Spagyric Art the truth is plainly revealed, though it was unknown to Galen or to Avicenna. But if, for the sake of our excellent physicians, we had to describe only the name, the composition; the dissolution, and coagulation, as in the beginning of the world Nature proceeds with all growing things, a whole year would scarcely suffice me, and, in order to explain these things, not even the skins of numerous cows would be adequate.

Now, I assert that in this mineral are found three principles, which are Mercury, Sulphur, and the Mineral Water which has served to naturally coagulate it. Spagyric science is able to extract this last from its proper juice when it is not altogether matured, in the middle of the autumn, just like a pear from a tree. The tree potentially contains the pear. If the Celestial Stars and Nature agree , the tree first of all puts forth shoots in the month of March; then it thrusts out buds, and when these open the flower appears, and so on in due order until in autumn the pear grows ripe. So is it with the minerals. These are born, in like manner, in the bowels of the earth. Let the Alchemists who are seeking the Treasure of Treasures carefully note this. I will shew them the way, its beginning, its middle, and its end. In the following treatise I will describe the proper Water, the proper Sulphur, and the proper Balm thereof. By means of these three the resolution and composition are coagulated into one.

CONCERNING THE SULPHUR OF CINNABAR.

Take mineral Cinnabar and prepare it in the following manner. Cook it with rain water in a stone vessel for three hours. Then purify it carefully, and dissolve it in Aqua Regis, which is composed of equal parts of vitriol, nitre, and sal ammoniac. Another formula is vitriol, saltpetre, alum, and common salt.

Distil this in an alembic. Pour it on again, and separate carefully the pure from the impure thus. Let it putrefy for a month in horse-dung; then separate the elements in the following manner. If it puts forth its sign1, commence the distillation by means of an alembic with a fire of the first degree. The water and the air will ascend; the fire and the earth will remain at the bottom. Afterwards join them again, and gradually treat with the ashes. So the water and the air will again ascend first, and afterwards the element of fire, which expert artists recognise. The earth will remain in the bottom of the vessel. This collect there. It is

what many seek after and few find.

This dead earth in the reverberatory you will prepare according to the rules of Art, and afterwards add fire of the first degree for five days and nights. When these have elapsed you must apply the second degree for the same number of days and nights, and proceed according to Art with the material enclosed. At length you will find a volatile salt, like a thin alkali, containing in itself the Astrum of fire and earth2. Mix this with the two elements that have been preserved, the water and the earth. Again place it on the ashes for eight days and eight nights, and you will find that which has been neglected by many Artists. Separate this according to your experience, and according to the rules of the Spagyric Art, and you will have a white earth, from which its colour has been extracted. Join the element of fire and salt to the alkalised earth. Digest in a pelican to extract the essence. Then a new earth will be deposited, which put aside.

CONCERNING THE RED LION.

Afterwards take the lion in the pelican which also is found [at] first, when you see its tincture, that is to say, the element of fire which stands above the water, the air, and the earth. Separate it from its deposit by trituration. Thus you will have the true aurum potabile3. Sweeten this with the alcohol of wine poured over it, and then distil in an alembic until you perceive no acidity to remain in the Aqua Regia.

This Oil of the Sun, enclosed in a retort hermetically sealed, you must place for elevation that it may be exalted and doubled in its degree. Then put the vessel, still closely shut, in a cool place. Thus it will not be dissolved, but coagulated. Place it again for elevation and coagulation, and repeat this three times. Thus will be produced the Tincture of the Sun, perfect in its degree. Keep this in its own place.

CONCERNING THE GREEN LION.

Take the vitriol of Venus4, carefully prepared according to the rules of Spagyric Art; and add thereto the elements of water and air which you have reserved. Resolve, and set to putrefy for a month according to instructions. When the putrefaction is finished, you will behold the sign of the elements. Separate, and you will soon see two colours, namely, white and red. The red is above the white. The red tincture of the vitriol is so powerful that it reddens all white bodies, and whitens all red ones, which is wonderful.

Work upon this tincture by means of a retort, and you will perceive a blackness issue forth. Treat it again by means of the retort, repeating the operation until it comes out whitish. Go on, and do not despair of the work. Rectify until you find the true, clear Green Lion, which you will recognise by its great weight. You will see that it is heavy and large. This is the Tincture, transparent gold. You will see marvellous signs of this Green Lion, such as could be bought by no treasures of the Roman Leo. Happy he who has learnt how to find it and use it for a tincture!

This is the true and genuine Balsam5, the Balsam of the Heavenly Stars, suffering no bodies to decay, nor allowing leprosy, gout, or dropsy to take root. It is given in a dose of one grain, if it has been fermented with Sulphur of Gold.

Ah, Charles the German, where is your treasure? Where are your philosophers? Where your doctors? Where are your decocters of woods, who at least purge and relax? Is your heaven reversed? Have your stars wandered out of their course, and are they straying in another orbit, away from the line of limitation, since your eyes are smitten with blindness, as by a carbuncle, and other things making a show of ornament, beauty, and pomp? If your artists only knew that their prince Galen - they call none like him - was sticking in hell, from whence he has sent letters to me, they would make the sign of the cross upon themselves with a fox's tail. In the same way your Avicenna sits in the vestibule of the infernal portal; and I have disputed with him about his aurum potabile, his Tincture of the Philosophers, his Quintessence, and Philosophers' Stone, his Mithridatic, his Theriac, and all the rest. O, you hypocrites, who despise the truths taught you by a true physician, who is himself instructed by Nature, and is a son of God himself! Come, then, and listen, impostors who prevail only by the authority of your high positions! After my death, my disciples will burst forth and drag you to the light, and shall expose your dirty drugs, wherewith up to this time you have compassed the death of princes, and the most invincible magnates of the Christian world. Woe for your necks in the day of judgment! I know that the monarchy will be mine. Mine, too, will be the honour and glory. Not that I praise myself: Nature praises me. Of her I am born; her I follow. She knows me, and I know her. The light which is in her I have beheld in her; outside, too, I have proved the same in the figure of the microcosm, and found it in that universe.

But I must proceed with my design in order to satisfy my disciples to the full extent of their wish. I willingly do this for them, if only skilled in the light of Nature and thoroughly practised in astral matters, they finally become adepts in philosophy, which enables them to know the nature of every kind of water.

Take, then, of this liquid of the minerals which I have described, four parts by weight; of the Earth of red Sol two parts; of Sulphur of Sol one part. Put these together into a pelican, congelate, and dissolve them three times. Thus you will have the Tincture of the Alchemists. We have not here described its weight: but this is given in the book on Transmutations6.

So, now, he who has one to a thousand ounces of the Astrum Solis shall also tinge his own body of Sol.

If you have the Astrum of Mercury, in the same manner, you will tinge the whole body of common Mercury. If you have the Astrum of Venus you will, in like manner, tinge the whole body of Venus, and change it into the best metal. These facts have all been proved. The same must also be understood as to the Astra of the other planets, as Saturn, Jupiter, Mars, Luna, and the rest. For tinctures are also prepared from these: concerning which we now make no mention in this place, because we have already dwelt at sufficient length upon them in the book on the Nature of Things and in the Archidoxies. So, too, the first entity of metals and terrestrial minerals have been made, sufficiently clear for Alchemists to enable them to get the Alchemists' Tincture.

This work, the Tincture of the Alchemists, need not be one of nine months; but quickly, and without any delay, you may go on by the Spaygric Art of the Alchemists, and, in the space of forty days, you can fix this alchemical substance, exalt it, putrefy it, ferment it, coagulate

it into a stone, and produce the Alchemical Phoenix7. But it should be noted well that the Sulphur of Cinnabar becomes the Flying Eagle, whose wings fly away without wind, and carry the body of the phoenix to the nest of the parent, where it is nourished by the element of fire, and the young ones dig out its eyes: from whence there emerges a whiteness, divided in its sphere, into a sphere and life out of its own heart, by the balsam of its inward parts, according to the property of the cabalists.

HERE ENDS THE TREASURE OF THE ALCHEMISTS.

NOTES

1 The *Sign* is nothing else than the mark left by an operation. The house constructed by the architect is the sign of his handicraft whereby his skill and art are determined. Thus the sign is the achievement itself. - *De Colica*.

2 The earth also has its Astrum, its course, its order, just as much as the Firmament, but peculiar to the element. So also there is an Astrum in the water, even as in the earth, and in like manner with air and fire. Consequently, the upper Astrum has the Astra of the elements for its medium and operates through them by an irresistible attraction. Through this operation of the superior and inferior Astra, all things are fecundated, and led on to their end. - *Explicatio Totius Astronomiae*. Without the Astra the elements cannot flourish. ... In the Astrum of the earth all the celestial operations thrive. The Astrum itself is hidden, the bodies are manifest. ... The motion of the earth is brought about by the Astrum of the earth. ... There are four Astra in man (corresponding to those of the four elements), for he is the lesser world. - *De Caducis*, Par. II.

3 *Aurum Potabile*, that is, Potable Gold, Oil of Gold, and Quintessence of Gold, are distinguished thus. *Aurum Potabile* is gold rendered potable by intermixture with other substances, and with liquids. Oil of Gold is an oil extracted from the precious metal without the addition of anything. The Quintessence of Gold is the redness of gold extracted therefrom and separated from the body of the metal. - *De Membris Contractis*, Tract II., c. 2.

4 If copper be pounded and resolved without a corrosive, you have Vitriol. From this may be prepared the quintessence, oil, and liquor thereof. - *De Morbis Tartareis.* Cuprine Vitriol is Vitriol cooked with Copper. - *De Morbis Vermium*, Par. 6. Chalcanthum is present in Venus, and Venus can by separation be reduced into Chalcanthum. - *Chirurgia Magna*. Pars. III., Lib. IV.

5 There is, indeed, diffused through all things a Balsam created by God, without which putrefaction would immediately supervene. Thus in corpses which are anointed with Balsam we see that corruption is arrested and thus in the physical body we infer that there is a certain natural and congenital Balsam, in the absence of which the living and complete man would not

be safe from putrefaction. Nothing removes the Balsam but death. But this kind differs from what is more commonly called Balsam, in that the one is conservative of the living, and the other of the dead. - C*hirurgia Magna*, Pt. II., Tract II., c 3. The confection of Balsam requires special knowledge of chemistry, and it was first discovered by the Alchemists. - *Ibid.*, Pt. I., Tract II., c. 4.

6 It is difficult to identify the treatise to which reference is made here. It does not seem to be the seventh book concerning The Nature of Things, nor the ensuing tract on Cements. The general question of natural and artificial weight is discussed in the *Aurora of the Philosophers*. No detached work on Transmutations has come down to us.

7 Know that the Phoenix is the soul of the Iliaster (that is, the first chaos of the matter of all things). ... It is also the Iliastic soul in man. - *Liber Azoth*, S. V., *Practica Lineae Vitae*.

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[6]Next: The Aurora of the philosophers by Paracelsus

1. https://www.sacred-texts.com/index.htm
2. https://www.sacred-texts.com/eso/index.htm
3. https://www.sacred-texts.com/alc/index.htm
4. https://www.sacred-texts.com/alc/paracel2.htm
5. https://www.sacred-texts.com/alc/paracel3.htm
6. https://www.sacred-texts.com/alc/paracel3.htm

1.1.18 Carl Jung: the relativity of the symbol. (2023-01-18 04:06)

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[1]Carl Jung Depth Psychology Facebook Group

[2]Psychological Types (The Collected Works of C. G. Jung, Vol. 6)

We now come to the main theme of this chapter—the relativity of the symbol.

The “relativity of God,” as I understand it, denotes a point of view that does not conceive of God as “absolute,” i.e., wholly “cut off” from man and existing outside and beyond all human conditions, but as in a certain sense dependent on him; it also implies a reciprocal and essential relation between man and God, whereby man can be understood as a function of God, and God as a psychological function of man.

From the empirical standpoint of analytical psychology, the God-image is the symbolic

expression of a particular psychic state, or function, which is characterized by its absolute ascendency over the will of the subject, and can therefore bring about or enforce actions and achievements that could never be done by conscious effort.

This overpowering impetus to action (so far as the God-function manifests itself in acts), or this inspiration that transcends conscious understanding, has its source in an accumulation of energy in the unconscious.

The accumulated libido activates images lying dormant in the collective unconscious, among them the God-image, that engram or imprint which from the beginning of time has been the collective expression of the most overwhelmingly powerful influences exerted on the conscious mind by unconscious concentrations of libido. Carl Jung, CW 6, Para 412

1. https://www.facebook.com/groups/56536297291/
2. https://www.amazon.com/Psychological-Types-Collected-Works-Bollingen/dp/0691018138/ref=sr_1_5?crid=24BTPF840LKFO&keywords=carl+jung+vol.+6&qid=1667325930&qu=eyJ

1.1.19 Foreword to the Argentine Edition, Psychological Types (2023-01-19 04:20)

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[1]Carl Jung Depth Psychology Facebook Group

Foreword to the Argentine Edition, Psychological Types.

No book that makes an essentially new contribution to knowledge enjoys the privilege of being thoroughly understood.

Perhaps it is most difficult of all for new psychological insights to make any headway.

A psychology that is grounded on experience always touches upon personal and intimate matters and thus arouses everything that is contradictory and unclarified in the human

psyche.

If one is plunged, as I am for professional reasons, into the chaos of psychological opinions, prejudices, and susceptibilities, one gets a profound and indelible impression of the diversity of individual psychic dispositions, tendencies, and convictions, while on the other hand one increasingly feels the need for some kind of order among the chaotic multiplicity of points of view.

This need calls for a critical orientation and for general principles and criteria, not too specific

in their formulation, which may serve as points de repere in sorting out the empirical material.

What I have attempted in this book is essentially a critical psychology.

This fundamental tendency in my work has often been overlooked, and far too many readers have succumbed to the error of thinking that Chapter X ("General Descriptions of the Types") represents the essential content and purpose of the book, in the sense that it provides a system of classification and a practical guide to a good judgment of human character.

Indeed, even in medical circles the opinion has got about that my method of treatment

consists in fitting patients into this system and giving them corresponding "advice".

This regrettable misunderstanding completely ignores the fact that this kind of classification is nothing but a childish parlour game, every bit as futile as the division of mankind into brachycephalics and dolichocephalics.

My typology is far rather a critical apparatus serving to sort out and organize the welter of empirical material, but not in any sense to stick labels on people at first sight.

It is not a physiognomy and not an anthropological system, but a critical psychology dealing with the organization and delimitation of psychic processes that can be shown to be typical.

For this reason I have placed the general typology and the definitions at the end of the book, after having described, in Chapters I to IX, the processes in question with the help of various examples.

I would therefore recommend the reader who really wants to understand my book to immerse himself first of all in Chapters II and V.

He will gain more from them than from any typological terminology superficially

picked up, since this serves no other purpose than a totally useless desire to stick on labels.

It is now my pleasant duty to express my sincerest thanks to Madame Victoria Ocampo for her great help in securing the publication of this book, and to Senor Ramon de la Serna for his work of translation.

Kusnacht Zurich October 1934

1. G. Jung Carl Jung, The Correspondence of Victoria Ocampo, Count Keyserling and C G Jung Page 104-105

https://www.amazon.com/Correspondence-Victoria-Ocampo-Count-Keyserling/dp/10322
07205/ref=sr _1 _1?crid=1AF7I0JMNOPJ7 &keywords=The+Correspondence+of+Victoria+-
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1. https://www.facebook.com/groups/56536297291/

1.1.20 Carl Jung on “Active Imagination.” (2023-01-20 04:59)

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[1]Carl Jung Depth Psychology Facebook Group

[3]Letters Volume I

[Carl Jung on “Active Imagination.”]

To Mr. O.

My dear Mr. O. 2 May 1947

I’m somewhat astonished that you haven’t learned yet to apply what I call "active imagination," as this is the indispensable second part of any analysis that is really meant to go to the roots.

I wish you would carefully study what I have written about it in “The Relations between the Ego and the Unconscious.”

It is true, not much has been published about this subject.

Most is contained in my Seminars. It is too difficult a subject to deal with before a merely

intellectual public.

The dream you write about is suggestive in that respect: it is a massa informis which is meant to be shaped.

It shouldn't go down the sink as it is always expected to do, it must remain on the surface, because it is the prima materia4 of whatever you are going to
do about it.

The point is that you start with any image, for instance just with that yellow mass in your dream.

Contemplate it and carefully observe how the picture begins to unfold or to change.

Don't try to make it into something, just do nothing but observe what its spontaneous changes are.

Any mental picture you contemplate in this way will sooner or later change through a spontaneous association that causes a slight alteration of the picture.

You must carefully avoid impatient jumping from one subject to another.

Hold fast to the one image you have chosen and wait until it changes by itself.

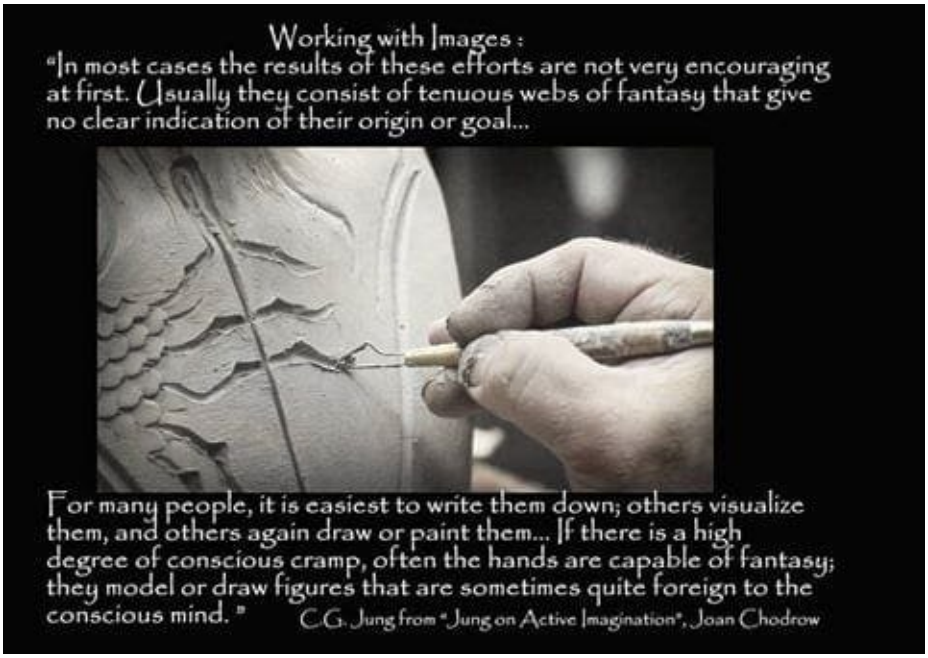
Note all these changes and eventually step into the picture yourself, and if it is a speaking figure at all then say what you have to say to that figure and listen to what he or she has to say.

Thus you can not only analyse your unconscious but you also give your unconscious a chance to analyse yourself, and therewith you gradually create the unity of conscious and unconscious without which there is no individuation at all.

If you apply this method, then I can come in as an occasional adviser, but if you don't apply it, then my existence is of no use for you.

Yours sincerely,

C.G. Jung Carl Jung, Letters Volume 1, Pages 459-460.


Working with Images :
"In most cases the results of these efforts are not very encouraging at first. Usually they consist of tenuous webs of fantasy that give no clear indication of their origin or goal...
For many people, it is easiest to write them down; others visualize them, and others again draw or paint them... If there is a high degree of conscious cramp, often the hands are capable of fantasy; they model or draw figures that are sometimes quite foreign to the conscious mind."
C.G. Jung from "Jung on Active Imagination", Joan Chodrow

1. https://www.facebook.com/groups/56536297291/
2. https://carljungdepthpsychologysite.blog/wp-content/uploads/2014/11/e14d7-active.jpg
3. https://www.amazon.com/Letters-C-G-Jung-1906-1950/dp/0415094356/ref=sr_1_2?crid=O65NT54D35YB&dchild=1&keywords=jung+letters+volume+1&qid=1605611680&sprefix=jung

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1.1.21 Systema Mundi Totius. (2023-01-21 04:33)

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[1]Carl Jung Depth Psychology Facebook Group

Systema Mundi Totius.

In 1955, Jung’s Systema Mundi Totius was published anonymously in a special issue of Du dedicated to the Eranos conferences.

In a letter of February II, 1955, to Walter Corti, Jung explicitly stated that he did not want his name to appear on it (JA).

He added the following comments to the painting:

It portrays the antinomies of the microcosm within the macrocosmic world and its antinomies.

At the very top, the figure of the young boy in the winged egg, called Erikapaios or Phanes and thus reminiscent as a spiritual figure of the Orphic Gods.

His dark antithesis in the depths is here designated as Abraxas.

He represents the dominus mundi, the lord of the physical world, and is a world-creator of an ambivalent nature.

Sprouting from him we see the tree of life, labeled vita ("life") while its upper counterpart is a light-tree in the form of a seven-branched candelabra labeled ignis ("fire") and Eros ("love").

Its light points to the spiritual world of the divine child.

Art and science also belong to this spiritual realm, the first represented as a winged serpent and the second as a winged mouse (as hole-digging activity!).-The candelabra is based on the principle of the spiritual number three (twice-three flames with one large flame in the middle), while the lower world of Abraxas is characterized by five, the number of natural man (the twice-five rays of his star).

The accompanying animals of the natural world are a devilish monster and a larva.

This signifies death and rebirth. A further division of the mandala is horizontal.

To the left we see a circle indicating the body or the blood, and from it rears the serpent, which winds itself around the phallus, as the generative principle.

The serpent is dark and light, signifying the dark realm of the earth, the moon, and the void (therefore called Satanas).

The light realm of rich fullness lies to the right, where from the bright circle fr(g-us sive amor dei [cold, or the love of God] the dove of the Holy Ghost takes wing, and wisdom (Sophia) pours from a double beaker to left and right.- This feminine sphere is that of heaven.- The large sphere characterized by zigzag lines or rays represents an inner sun; within this sphere the macrocosm is repeated, but with the upper and lower regions reversed as in a mirror.

These repetitions should be conceived of as endless in number, growing even smaller until the innermost core, the actual microcosm, is reached" (reproduced in Aniela Jaffe, ed., C.G.Jung, Word and Image [Princeton: Princeton University Press/ Bollingen Series, 1979], p. 75). Editor, The Black Books, Book 1, Page 130

1. https://www.facebook.com/groups/56536297291/

1.1.22 Marie-Louise von Franz - The Way of the Dream - Part 1 - YouTube (2023-01-22 03:58)

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Marie-Louise von Franz - The Way of the Dream - Part 1

[1]Marie-Louise von Franz - The Way of the Dream Part 1

1. https://www.youtube.com/watch?v=2MZ0G4PEe2g

1.1.23 Marie-Louise von Franz: The Inner Guide (2023-01-23 03:17)

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[1]Carl Jung Depth Psychology Facebook Group

[2]The Way of the Dream by Marie-Louise von Franz

The Inner Guide

The positive animus is an innermost instinctive awareness of the inner truth, a basic inner truthfulness which guides the spiritual woman in her individuation, toward becoming her own self -Marie-Louise von Franz

In the Great Mother, Erich Neumann points out that in childbearing, a woman is the organ and

instrument of transformation of both herself and her child. Her body is an unconscious vehicle by which nature reproduces. By giving birth, the woman herself is transformed into a mother and, unlike the male, she becomes the mother out of which she came. That which is born from her belongs to her and remains subject to her. To nourish and protect, to keep warm and hold fast are the functions of the maternal feminine in relation to a child. This instinctive maternal energy is an awesome power in a woman.

Dr. von Franz, why do pregnant women often have disturbing dreams?

These are typical dreams of pregnant women. The state of pregnancy, especially for a modern, active woman, is very difficult, because, for the sake of pregnancy and for the coming child, the woman should fall into a state of musing, brooding, quietness. Pregnant women should live a quiet life, following their natural rhythms. However, their own impulse toward action and outer activity comes into conflict with that.

Jung once said, "Women are absolutely lovely and charming and chase the men till they reach the point of being married, and then they transform into devils and harass the man from morning till night. That is because marriage is also being pinned down to a specific destiny and situation, and something in the woman resents it. Before a woman is married, she can dream about what she could do or would do. She can dream about marrying a TV reporter and traveling all over the world, or marrying a rich man and doing whatever she likes, or marrying a farmer and having her own farm-her life is full of possibilities. But, as soon as she marries the man she loves, she is pinned down to him for better or for worse, and the freedom-loving person in the woman resents it.

That is why these male figures, the animi, often come up in her dreams and attack her. The attacks become even worse during pregnancy because as long as there is no child, a woman can still toy with the idea of divorce, but when a child is on the way, she is really pinned down for the next ten or fifteen years. And the wild, freedom-loving side of a woman's personality revolts.

In the second dream, the woman dreams of all those cowboys who are attacking and shooting down pregnant women and even burning them on the bonfire. The cowboys would represent within her not something evil but rather her own temperamental impulse toward action, toward living an active life, which is not in accordance with her pregnant state. The cowboys want to make the farm richer and make more profit, but this is not a time to work for outer profit or outer goals. Pregnancy is a time of introversion for a woman and therefore, if a woman has led a very active life up to her pregnancy, she generally has a conflict about it which is mirrored in the dream. But the dream ends well because she realizes she can manage to escape.

How can a pregnant woman deal with this?

Generally it's projected and the poor husband has to pay for that. He's the one that caused it. He put her into that pregnant situation, into that pinned-down situation, and a modern woman says, "Now I'm always confined to this flat, and I cannot fulfill my personality, and I cannot do what I want to do, and it's your fault. " Though she wanted to marry him and have the child, it's now his fault.

Is there a constructive solution?

A modern woman with children has a difficult task, for on the one hand she wishes to fulfill the demands of her maternal nature and, at the same time, develop her own personality. I feel she should maintain a balance. She should say, "I have my husband and I wanted him. I have a child and I wanted that child. But they don't prevent me from developing whatever else I have and want to do. I have simply to do both, continue to develop my independent personality while accepting this confinement. " Naturally, one can't have the penny and the cake. I often say to young women, "Look here, you wanted that husband . You wanted those children. Now you can't throw it all over and go to the university and become a university professor. You have to reach a compromise. But you can, for instance, do some studying in spite of having children, and prepare to build it.> a more masculine career later when the children are older and are going to school. " There's still a second half of life ahead when a woman can fulfill her more masculine desires.

This next dream comes from the second half of a woman's life, and we see it in a different kind of birth, the birth of a spiritual guide who comes from the womb, not of a physical, but of a spiritual mother.

In this dream I was swimming in a very dark, deep cave. The water was also very dark. At the far end of the cave there was an enormous rock. On the rock there was a small ginger-colored, furry dog with gold eyes. The animal was smiling at me, and I knew that this little dog represented the Christ. I don't know how I knew that, hut I knew it. -female dreamer

Now, here is the symbol of the inner Christ in the depths of the soul. He is not out there in the sky, as Christian teaching wants to have it, or in some metaphysical spiritual realm. He is in the depths of the earth, and the earth is an image of matter, of our body, of our physical existence. The cave has always been a sacred place in former ages. Long after man no longer lived in caves, they remained sanctuaries. They were, so to speak, the womb of the earth goddess, or the goddess of nature. So the cave symbolizes the depth of the inner nature.

Now, this dream says that Christ is not some model figure you have to follow as you have been taught. On the contrary, he is a being which you find when you go into the depth of your own being. You find him in the womb of Mother Earth. But he appears in a strange form. He appears as a dog. The zoologist Konrad Lorenz once said that taming the dog and making him his companion is the greatest and best conquest man ever made. The dog is that representative of the animal kingdom who has adapted most to us. That is why we can take him into our houses. Compared to the cat, he is much more domesticated. He has really given up his whole way of life, sacrificed it to become our companion. In former times the dog was probably accepted by man because of his hunting ability. He helped the hunting societies in their hunts, and later became the sheepdog who protected and kept the herds together, and also the watchdog, protecting man from robbers and burglars and danger. So the dog has become a cherished helper of man. He therefore carries the projection of being the companion, the best friend of man, the psychopomp.

In modem dreams, the dog often represents our instinctive nature. Now, dogs are oriented by their nose. They are short-sighted and don't see very far, but they hear very well and their noses are twenty times better than ours. So he represents the instinctive flare or intuition which our computerized mind has blunted. The dog sniffs it. Symbolically, dogs have a strange relationship to the other world, to the land of the dead, the land of the ghosts, the land where the dreams come from, to what we call the unconscious. This relationship stems

from their instinctive nature. For instance, in practically all religions of the world, the dog is the guide of the dead in the other world. It was once believed that when people died they had trouble finding the beyond, the land of the ancestors, or the paradise, or the underworld, or whatever the beyond of the dead was called in the religion. A dog had to be used as a guide to bring the dead to this place. In some older civilizations, the Mongolian civilization for instance, the dog was always buried with his master, together with the horse. When a pregnant woman died, two dogs were placed in the grave, one for her and one for the not-yet-born child to guide them in the other world. Also, in old Persia, when somebody was dying, a dog was brought in, and the dying person· had to give it a bit of bread or meat so that the dog would come and guide him in the other world. In many places-in Africa, for instance–dogs are sacrificed on the graves of people for the same reason. So the dog has a strange relationship to the underworld, which we still have in the Greek three-headed dog, Cerberus.

The most famous dog figure that guided the dead to the land of the beyond was the Egyptian god Anubis, who had a jackal head. He was the god who presided at embalming, which Egyptians believed transformed the dead person into an immortal, divine person, a deification of the dead by treating the corpse. (Actually, while the embalming rite of deification was being performed, a priest with a jackal-head mask supervised it.) Anubis was called the agent of the resurrection. He was the guide to the other world. Now, there is absolutely no distinction between the unconscious and the land of the dead. What most mythologies and religions describe as the land of the dead is what we would call the unconscious. Therefore, you could say the dog is the one true leader to the other world. In relation to the dream world, he is the guiding god in the unconscious. That's why in our dream it is very fitting that Christ is a dog, because he's a guardian of souls. He watches over the dreamer's soul and guides her in the darkness of the unknown.

The golden quality which is stressed in the dream refers to immortality. Gold is the only metal ancient people knew which is not corroded by old age or by acids. Gold can be buried for five thousand years and be absolutely unaltered, while silver, copper, and iron rust and disintegrate. And so gold has always carried the projection of immortality, eternity, the substance of highest value. Even today we still have gold as the value standard of our monetary system, despite the fact that many people say that it's quite useless from a practical standpoint. But it still has a symbolic value, and that's why, in most civilizations, divine figures and statues are painted and decorated in gold. This stresses that they are eternal, shining, immortal, everlasting.

In the dream the woman realizes that the golden dog is Christ. It's the way Christ appears within her. He is an image of what we call the Self, the inner guiding principle.

Is this image of the Self masculine or feminine?

The dog in this dream is still more or less a masculine figure identified with Christ, and that is one of the problems of our civilization. We have no divine feminine figure. If a divine feminine figure appears, it is generally in the form of an Earth Mother goddess or a wise old woman. I remember a dream of a pregnant woman who was very annoyed by her pregnancy. She had a negative relationship to her own mother, and women who have a negative relationship to their own mothers generally have difficulty with pregnancies. They resent having a child, vomit a lot, suffer physical discomfort. They don't enjoy pregnancy, and she was one of those women.

Then she dreamt that she was sitting on the earth in a cave looking at her pregnant

belly. Suddenly, she realized there was a transparent floor above the cave, and on this floor was a woman she actually knew, onto whom she had projected the Self. She would have said it was a wise woman who knew about the secrets of life. This wise woman above her was performing a ritual by praying to the stars. Through her prayer the water of life dripped from the stars, flowed through the transparent floor, assembled in her womb, and quickened and nourished the child. She realized that this wise woman figure was helping her to carry the child so that the child would come out right. She woke up really relieved, and from then on she could accept her pregnancy. There the Self appeared to her in order to help her to fulfill her task as a mother.

We see in the next dream the animus relating the woman to the Self. He functions as the guide toward inner truth.

I dreamt I was translating Anglo-Saxon and I came to an extremely difficult passage. It was the second chapter of Matthew, and I came to the second verse. I couldn't understand it. Then a male voice said to me with absolute authority, "This is your lodestar. " I woke up. -female dreamer

In this case it is a male voice, but very often in the dreams of women, male angels direct the dreamer. If you think of the French saint Joan of Arc, for instance, she was guided by the archangel Michael, who advised her in her political and heroic career. That is the positive animus, whom I would call an innermost instinctive awareness of the inner truth, a basic inner truthfulness which guides the spiritual woman in her individuation toward becoming her own self. That is the opposite to the negative animus who is a big swindler.

She is occupied in translating the Christian revelation into her own psychological set-up and language. The translating is a process of assimilation, of understanding the revelation in her own way instead of just believing what she's been told. And there she has difficulty with the passage, "That's your lodestar."

When I woke up I looked up the passage in the Bible and it read, "Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him. " And then I looked up the word lodestar in the dictionary and found that lodestar is a guiding star, a star on which one fixes all one's hopes and attention, and it acts as a magnet for the soul that's following it. -dreamer

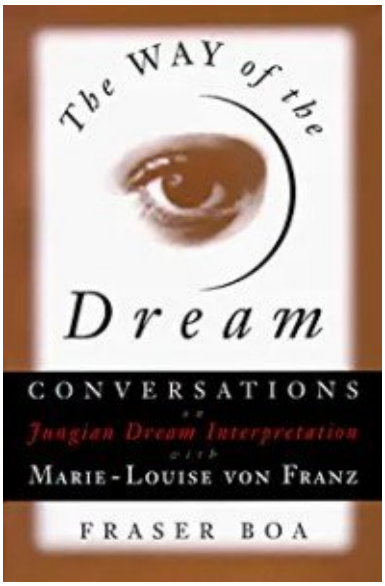
The lodestar means the guiding star, like the star of Bethlehem, to which it afterwards alludes quite clearly. It is that passage which alludes to the star of Bethlehem which guided the kings toward the newborn child, Jesus. We have already seen in the dream of Gilgamesh that the guiding star is the principle of individuation. It's that which guides one toward the absolute individual meaning of one's own individual life, one's innermost divine or cosmic destiny. The dreamer has difficulty finding the meaning of that lodestar, but then she discovers it in Matthew 2:2, which alludes to the star of Bethlehem. It's a star which indicates a divine birth.

In antiquity one always thought that if a new bright star appeared in the sky, a future ruler or wise man would appear on earth who would save mankind. And that is behind the story of the star of Bethlehem. So the dream tells her that though she still has difficulties understanding, she will in her innermost being find that the Christ is born within her own soul. The Christ child represents the saving factor which is born within oneself. We are not divine, but we are the stable in which something divine is born.

Once a woman has become conscious of this newfound masculine spirit in her, once she has identified that energy and feels it within herself, is there not a danger that by developing her masculine side, say by pursuing a professional career, her femininity may suffer? It seems like a very delicate balance.

Well, certainly a woman should be educated and have a career, but she should not be possessed by it. She should not be carried away by it. Otherwise she loses her feminine identity. But if she keeps her feminine identity, then her career adds a spiritual dimension of activity, intelligence, and willpower to her personality, all positive qualities. It makes her into a personality. Jung was always very much in favor of women studying. He said that women who don't have a career or study or have a profession have generally a very negative animus. They lead a seemingly feminine life at home as mothers and householders, but their masculinity sours, turns negative, and the women use it to torture their husbands. It's much better to occupy the animus. Then he makes less mischief.

The masculinity in women is just as exceedingly positive as it is negative. It's only in certain aspects negative when women don't know how to relate to it with wisdom. A woman who has no animus has no pep, no enterprise, no intelligence, no initiative. She is a very poor creature. She is just a womb producing children and a hand cooking in the kitchen. A woman without an animus is nothing. So the animus is an exceedingly positive thing. It is the intelligence. It is the spiritual longing. The whole spirituality of women is connected with the animus. So you can say that in a woman, the animus, her masculine side, extends from Devil to Holy Ghost. The Way of the Dream, Page 185



1. https://www.facebook.com/groups/56536297291/
2. https://www.amazon.com/Way-Dream-Conversations-Interpretation-Marie-Louise/dp/1570620369/ref=sr_1_1?crid=1EHHLBOLKO9NL&keywords=marie-Louise+von+franz+the+way+o

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1.1.24 Hindu Brahmans and Gnostics (2023-01-24 05:51)

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[1]Carl Jung Depth Psychology Facebook Group

One of the earliest alchemists who is well-known to us is Zosimos. He belongs in the third century. A series of Greek texts originates with him.
–Carl Jung, Psychology of Yoga and Meditation, Page 153

[2]Psychology of the Unconscious

The Zosimos vision mentioned above betrays the same train of thought, where it is said of the place of transformation:

We have already observed that the place of transformation is really the uterus. Absorption in one's self (introversion) is an entrance into one's own uterus, and also at the same time asceticism.

In the philosophy of the Brahmans the world arose from this activity; among the post-Christian Gnostics it produced the revival and spiritual rebirth of the individual, who was born into a new spiritual world.

The Hindu philosophy is considerably more daring and logical, and assumes that creation results from introversion in general, as in the wonderful hymn of Rig Veda, 10, 29, it is said:

" What was hidden in the shell,
Was born through the power of fiery torments.
From this first arose love,
As the germ of knowledge,
The wise found the roots of existence in non-existence,
By investigating the heart's Impulses." Carl Jung; Psychology of the Unconscious.

1. https://www.facebook.com/groups/56536297291/
2. https://www.amazon.com/Psychology-Unconscious-C-G-Jung/dp/0486424995/ref=sr_1_1?crid=1J3MWO8RZ5XT4&keywords=jung+psychology+of+the+unconscious&qid=1574975398&sp

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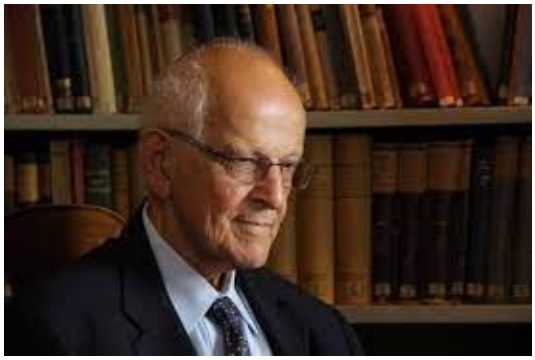
1.1.25 Jungian Diaspora By Thomas B. Kirsch (2023-01-26 04:17)

Jungian Diaspora By Thomas B. Kirsch

[1]Carl Jung Depth Psychology Facebook Group



[2]**Jungian Diaspora By Thomas B. Kirsch, M.D.**

The Diaspora had a profound impact on the spread of psychoanalysis to the far corners of the globe.

What is not so well known is that the rise of Nazi ism also had a profound effect on the spread of Jung's psychology.

Before we take on that subject, I would like to make a disclaimer on what will not be covered.

This will neither be a talk on Jung's relationship to the Nazis nor a direct discussion of his attitude towards Jews, although this issue will come up with all the individuals discussed.

Of course, Jung and anti-Semitism come up whenever Jung's name is mentioned in psychoanalytical circles, but I want to focus today on Jung's German Jewish students who were among the principle founders of his tradition outside of Zurich.

It is a most ironic footnote to the history of psychoanalysis when one considers that it was Jung's German Jewish followers who rekindled spirituality and reconnected it to their Jewish roots, whereas the founder of psychoanalysis, Sigmund Freud, who was also alienated from traditional Judaism, found little of positive value in the spiritual aspirations of mankind.

When the Nazis came to power, there were no official Jungian institutions outside of a lay organization for analysands; no professional societies, no institutes, no training programs.

There were only individuals who had sought out Jung for analysis.

At that time, if Jung thought the individual was qualified to practice his methods, he would write a letter of recommendation to that effect.

Another caveat, I am going to limit my discussion to those Jewish people who sought out Jung before World War II.

There are Jews who became Jungian analysts after World War II who as children either immigrated from continental Europe to other countries, or survived the concentration camps.

They are not the subjects of this paper.

It is unclear who was Jung's first Jewish analysand.

Sabina Spielrein qualifies as the first but it was before Jung had become a psychoanalyst. In any case, there were four German Jewish patients, later to become analysts, who worked with Jung prior to the outbreak of World War II, and who formed the core of what would later become the German Jewish Diaspora of Jungian analysts.

We do not have the records of who saw Jung, but my father, James Kirsch, began his analysis with Jung in 1928.

At the time he was a young psychiatrist in private practice in Berlin.

He had had two years of Freudian analysis previously.

From 1929 until 1933 he made periodic visits to Zurich where he saw both Jung and Toni Wolff for analysis.

One of my father's patients at that time was **Gerhard Adler,** whom he encouraged to go to Zurich for analysis with Jung and **Toni Wolff**.

Adler's best friend was **Erich Neumann**, who went to Zurich in 1933 and spent a year in analysis with Jung at that time. Another person in this circle was Ernst Bernhardt, a psychiatrist who had been in analysis with Otto Fenichel, but in the midst of a spiritual crisis, sought out Jung.

There were several others in this small circle of Berlin Jewish men who had analysis with Jung, but I shall concentrate on these four because they were all instrumental in the formation of new Jungian professional groups.

Let me start with the least well known among the four, **Ernst Bernhard**.

He studied to be a pediatrician, but after a spiritual crisis began an analysis with Jung in Zurich.

He went back and forth between Berlin and Zurich, but in 1935 he left Berlin permanently.

He was refused entry into England, and decided to settle in Rome.

He began his practice as a Jungian, and became friends with Eduardo Weiss, an early follower of Freud and founder of the Italian Psychoanalytic Association.

Weiss became despondent and sought the aid of Bernhardt.

Weiss did not have a formal analysis with Bernhard, but his wife did.

When they immigrated to the United States, Mrs. Weiss, on the basis of her analysis with Bernhard, became a Jungian analyst in Berkeley, California, while Eduardo lived and practiced in Chicago.

Bernhard gave a series of lectures on dream interpretation to the Italian psychoanalytic association in 1937.

When the Italian racial laws went into effect, Bernhard was forced into hiding for the duration of the war.

Through friendship with **Giuseppe Tucci**, then president of the Italian Institute for Middle and Far Eastern studies, he was able to remain at his residence under house arrest during the war.

Tucci was a member of the fascist party, thus able to protect him.

Immediately after Rome was liberated in 1944, Bernhard resumed his practice as a Jungian analyst and became the founder of the Italian Jungians, which over time has developed into two large Institutes with slightly different orientations.

The founders of both Institutes had their analyses with Bernhard.

Gerhard Adler immigrated to London in 1935.

He had received a Ph.D. in psychology in Berlin, and had already published papers on Jungian psychology while still in Germany.

When he arrived in London, there was already a medical section of Jungian analysts, and he became the leader of the non-medical Jungian section.

His book, Studies in Analytical Psychology written in 1948, is still used as a basic text in analytical psychology.

Theoretical and personal differences developed between Adler and **Michael Fordham**, child psychiatrist and leader of the medical section of Jungian analysts.

Klein and Winnicott heavily influenced Fordham, while Adler maintained a position theoretically and clinically close to classical Jung.

Eventually a split occurred, and two professional societies ensued.

There are many ways in which one could describe this schism, but that goes beyond the scope of this short paper.

Adler, as well as Fordham, served on the editorial board for the English translations of Jung’s Collected Works.

Later he served as president of the International Association for Analytical Psychology

(IAAP) for two terms.

Along with **Aniela Jaffe** he co edited the collected letters of Jung.

He was often asked to present the views of C. G. Jung before the English public, both on radio and television. He died in 1988.

Erich Neumann has been considered by many to be Jung's most creative student.

Born in Berlin in 1905 his early studies were in philosophy, psychology, Jewish identity, and poetry.

He was most drawn to the mystical side of Judaism without being in anyway orthodox.

He finished his medical training in 1933 in Germany and then he and his wife, Julie, spent one year in analysis with Jung.

As ardent Zionists, they moved to Tel Aviv where they lived until his death in 1960 and hers in 1985.

At first, they set up an informal study group in Jung's psychology, and in 1958 they were the leaders of a professional group of Jungian analysts from Israel, which became a charter group member of the International Association for Analytical Psychology (IAAP).

Neumann's son, Micha Neumann, a Freudian psychoanalyst in Israel, has published a paper on Jung's alleged anti-Semitism based upon the correspondence between Jung and his father.

Space does not permit me to review this entire article

In reading over the excerpts of the letters between Jung and Neumann one finds that Neumann consistently implored Jung to become more involved in the study of Judaism with little success.

Also, he wanted Jung to be more aware of the politics in Europe, which Jung refused to do.

Instead, Jung discussed his research into the spiritual practices of St. Ignatius of Loyola.

Even after Kristallnacht, Neumann implored Jung to become involved in the political situation in Europe, but Jung did not.

Micha Neumann concluded that on a personal level Jung and his father had, an uncomplicated, warm, and collegial relationship.

The fact that Neumann was a Jew and Jung a Christian did not seem to influence the relationship in any anyway.

Jung was interested in what Neumann had to say about life in Palestine, and believed

that it was good for the Jews to return to their native soil and roots.

In spite of all this, Micha Neumann cannot forgive Jung's public statements in 1934 about the differences between Jewish psychology and Aryan psychology, and concluded that Jung was anti-Semitic at that time, a sentiment he feels changed only after World War II.

The journey of my father, James Kirsch, is, of course, the one best known to me, and therefore I will spend the most time on it. As already indicated, my father began his analysis with Jung and Toni Wolff in 1928.

On October 4th, 1930 he gave a lecture to the Analytical Psychology Club in Zurich, entitled "A Contribution to the Problem of the Present-day Jew in the Light of Modern Psychology".

It was well received, and in fact it was repeated a second time on that occasion in order to accommodate the great interest.

Jung and those close to him were in attendance.

The main topic covered in the lecture was the problem of the modern Jew recently liberated from the ghetto and exposed to Western European culture.

He discussed dreams in which he deciphered the tensions between the ghetto life and the modern assimilated Jew in Germany.

Beyond the substance of the lecture itself, it is of interest to note that this young Jewish psychiatrist was invited to speak before Jung and his students at this particular moment in history.

Given what happens soon after this, it takes on even greater significance

When Hitler came into power in 1933, my father applied for emigration to Palestine the very next day, and left within a few months.

He also advised all those around him to leave as quickly as possible. He settled in Tel Aviv and began a practice of Jungian analysis there.

Jung was critical of my father for leaving Berlin, and did not think that the situation warranted such dramatic action.

A letter from Jung to a German colleague, Wolfgang Kranefeld, written in 1934, states that Jung thought my father was an "ass" to leave Germany at that time.

One of those who followed him to Tel Aviv was Hilde Silber, at the time a widow with two small children.

She was a patient of his with a strong erotic transference.

We all know that sexual liaisons between patients and their analysts happen too often, especially in the early days, and it was the case here.

They eventually married, and I am the result.

Life in Palestine in the 1930s did not appeal to my father and mother, and so they applied to the Home Office in England to emigrate there.

Jung had just given a series of lectures at the Tavistock clinic, and the man in the Home Office had heard about the lectures.

As a result, my father and mother were allowed entry into England. He practiced there until 1940, when it looked as if England too, were going to be overrun by the Nazis.

He had relatives in San Francisco, and therefore applied for immigration to the United States.

In the meantime my mother had begun her practice as an analyst.

Jung had sent her a patient, and that was how her career as an analyst was launched.

The trip across the North Atlantic in October of 1940 was extremely dangerous.

Our boat was attacked several times by German U-boats, and in retrospect, we were lucky to survive the trip.

My parents had plans to practice in New York, but the Jungians there did not welcome my parents.

Instead, he visited his relatives in San Francisco, and on the way stopped in Los Angeles.

Los Angeles appealed to him, and so he brought the family there.

He and my mother became the founders of the Los Angeles Jung group and remained prominent personalities within the Jungian community until their respective deaths in 1989 and 1978.

An added complication to this story is similar to that of many other émigrés from Europe.

My father had his medical education at Heidelberg University in Germany, and was not licensed as a physician in the United States.

In 1944 he spent seven months in New York and passed the medical license there.

However, he needed an American internship in order to practice in California.

The year before Otto Fenichel had died of a heart attack while doing his California internship.

My father had fears that the same thing might happen to him, and so did not do an American internship.

Therefore, he never was able to use his medical license in California.

Eventually an angry patient claimed that he was practicing without a license and sued him.

After that he never used his medical degree. The lack of a proper license hampered him for the rest of his career, as he never became part of the larger psychological and psychoanalytic community in Los Angeles.

The animosity between Freudians and Jungians during that period and my father's lack of proper California credentials left him and his students marginalized

I have focused on these four Jewish men, because they were all the founders of new Jungian professional groups in foreign countries-Italy, England, Israel, and the United States.

In that sense, these German Jewish men were among the pioneers and founding fathers of the Jungian tradition.

They sought out Jung when they were in the midst of spiritual crises and discovered through him a way to deal with their spiritual issues and Jewish identity.

They were all forced to leave Germany because of the rise of Nazism, and they were all from Berlin.

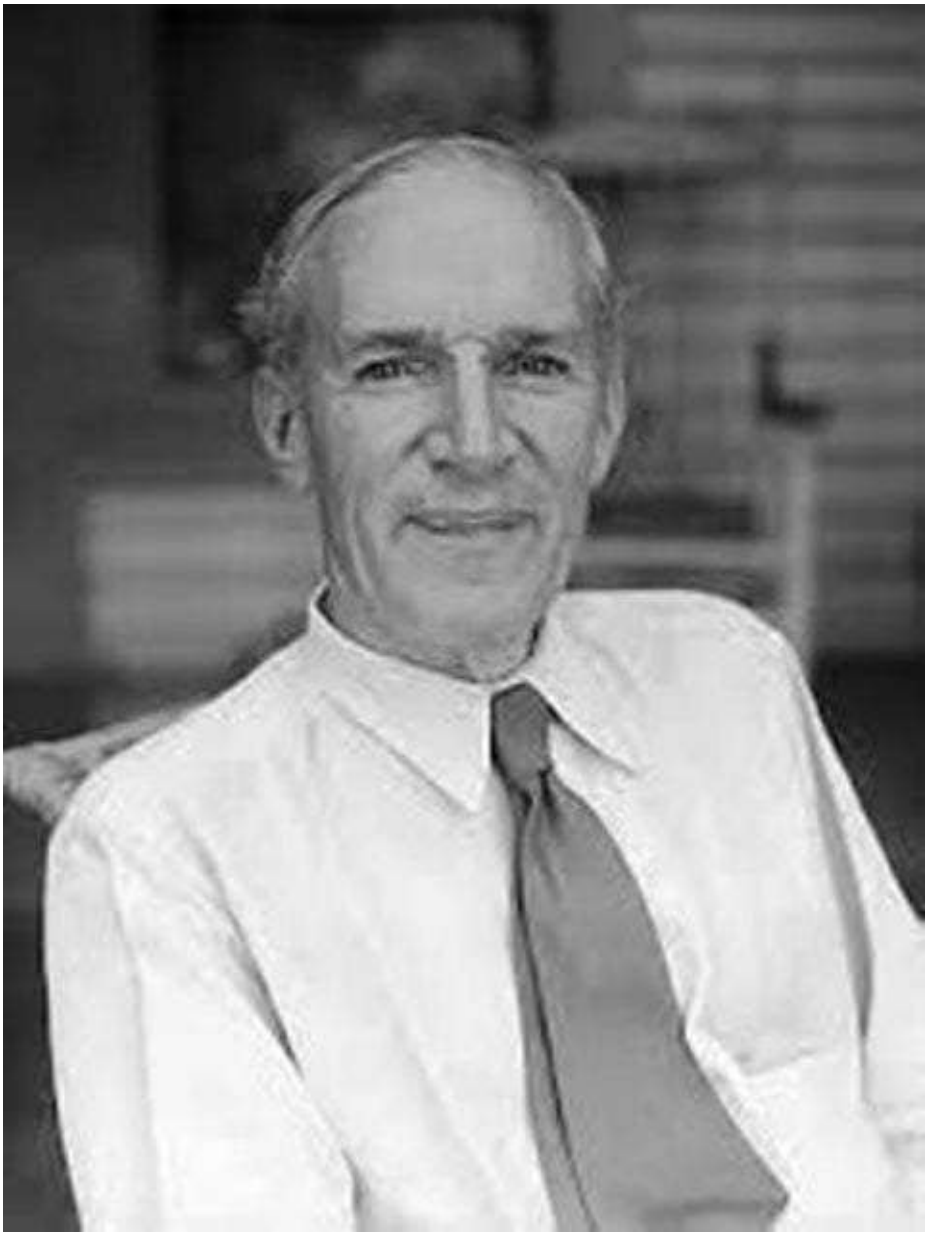
In many ways their stories were not too dissimilar from what happened to many psycho-analysts.

There were no Jungian organizations at that time, and the Jewish influence in analytical psychology was much less than in psychoanalysis.

Moreover all four of these men had the unenviable position of being Jungian, Jewish, and at the same time having to defend Jung against the attacks of being a Nazi and anti-Semite which began after World War II.

Many other Jewish people, such as Aniela Jaffe, Jung's personal secretary late in his life, Rivkah Schaerf-Kluger, Sigi Hurwitz, and others were in analysis with the Jung during the 1930s, but they did not have the same organizational impact on the spread of analytical psychology in the world, and so have not been discussed.

The Diaspora had a profound effect on the spread of analytical psychology, and it is a bit of the history that is not well known either by analytical psychologists or psychoanalysts.



1. https://www.facebook.com/groups/56536297291/
2. https://www.academia.edu/11189746/Jungian_Diaspora

1.1.26 Seers and the Foreseen: Breton, Jung and the Real Nadja (2023-01-27 04:33)

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[1]Carl Jung Depth Psychology Facebook Group

The Real Nadja - Léona Delcourt

[2]**Seers and the Foreseen: Breton, Jung and the Real Nadja by Carole Brooks Platt**

"The Poet should make himself a seer." –A. Rimbaud

". . . Poetry was a crystallization of Breton's own belief that the words and language could change the world, that the mind was the seat of any worthwhile revolution, and that true revolution must first occur in the mind." –M. Polizzotti

"The revolution for the Surrealists was the victory of desire." –M. Nadeau

In the early twentieth century, two very different individuals, Surrealist chief André Breton and analytical psychologist C.G. Jung, engaged in imaginative experimentation, tapping into their unconscious minds in search of creativity, freedom from logic and transpersonal psychic discoveries. Both men were very interested in spiritualism, a carry over from the 19th-century, which was part of their cultural moment, and continued to play a role in the aftermath of the First World War. Yet, these pioneering men had very different mindsets and conducted their investigations in very different ways.

In this article, we will first explore these differences relying on Breton's words in his most famous book, Nadja, and on Jung's mysterious, yet revelatory, Red Book. In both men's cases, collaboration with a woman was essential to their creative process. We will see that both men felt, in some way, that they were prophets of the future. A major distinguishing feature of their psychic adventures will be their differing attitudes towards women. ***

Mark Polizzotti points out that Breton, although born on 19 February, 1896, changed the date to the 18th, wanting to be an Aquarian like his revered poet predecessors, Rimbaud and Nerval. Yet, on the cosmic scale, his horoscope showed a highly significant conjunction of Uranus with Saturn, which occurs only every forty-five years. Serendipitously, his compatriots Louis Aragon and Paul Éluard shared the same conjunction, as Breton noted in his Second manifeste du surréalisme (143). Jungian Rick Tarnas spells out the advantages in exuberant terms:

. . . the planet Uranus is empirically associated with the principle of change, rebellion, freedom, liberation, reform and revolution, and the unexpected breakup of structures; with sudden surprises, revelations and awakenings, lightning-like flashes of insight, the acceleration of thoughts and events; with births and new beginnings of all kinds; and with intellectual brilliance, cultural innovation, technological invention, experiment, creativity, and originality . . . Another set of concerns is with the celestial and the cosmic, with astronomy and astrology, with science and esoteric knowledge, with space travel and aviation (93).

Surrealism did revolutionize the poetry and art world of the twentieth century. Breton believed his movement could break down the duality between the self and the unconscious, self and other and self and universe by rejecting rationality. Children, he said, were closest to "la vraie vie" (true life): without adult logic, they could easily access the unconscious and their own imaginations. Oddly, Breton remembered his own childhood as "sad, lonely, and bleak," with a "blandly ineffectual" father and a "loveless" mother whose strict Catholicism and disregard for his literary interests instilled in him a sense of revolt (Polizzotti, 2003, 2-3).

With the advent of World War I, Breton was drafted into the French artillery as a psychiatric medical officer in the military zone, after some brief training. He and his collaborators-to-be were all profoundly affected by the blood and horror, which engendered their revolutionary spirit and a need to fight against everything. Aspiring to be a poet, not a doctor, Breton was more interested in his patients' language usage than their medical condition when treating what we now call "post-traumatic stress disorder" (Polizzotti, 2003, 5). Their distant, often illogical, verbal relationships intrigued him.

Breton had also discovered Freud's theory of unconscious linkages in dreams, which he thought might help explain his own notion of "le hasard des rues" (chance street encounters) that underlies his 1928 work, Nadja. Following Freud, "the mind [became] a seat of literary and artistic wonders" for the Surrealists (Bauduin, 11). Yet, Breton seemed to be describing Jung's theory of synchronicity in Nadja, i.e. finding deep personal meaning in everyday surprise encounters.

As recounted in Memories, Dreams, Reflections, recorded and edited by Aniela Jaffé, Jung privileged predestination, declaring that "other people are established inalienably in my memories only if their names were entered in the scrolls of my destiny from the beginning, so that encountering them was at the same time a kind of recollection" (5). He was convinced that "the unconscious psyche . . . exists in a space-time continuum," based on his own subjective experience (see Owens, 115).

From childhood on, Jung split off a dissociative self who had unusual visions and seemed to know vastly more than he did. Later, Jung "recognized" Emma, as the person he would marry on first seeing her when she was only fourteen years old. A dream the night before his mother's death foretold her loss. A series of frightening visions predicted a bloodbath in Europe before the advent of World War I and others presaged his break with Freud. A dream gave him permission to sleep with Toni Wolff, both patient and colleague, who would come to live in his house as a second wife.

Jung's Red Book, begun in 1913, but not published until 2009, began as an attempt to work through personal issues in trying times, with Wolff's collaborative support. He described this inner journey with voices and visions as much more "vivid and colorful" than his outer

experiences (Jung, 1961/1989, ix). Even more surprisingly, elsewhere he claimed his inner guru, Philemon, who had manifested in 1914, was the same Master who had come to “Buddha, Mani, Christ, Mahomet” (see Owens, 106).

Dr. Sonu Shamdasani (2009) classified Breton’s and Jung’s psychic explorations as part of their cultural moment, citing Breton and Soupault’s use of works by psychologists Frederick Myers, Théodore Flournoy, and Pierre Janet, who studied trance mediumship, telepathy, and clairvoyance. Breton had a great interest in spiritualism and read parapsychological journals, referenced in his 1933 essay “The Automatic Message” (Bauduin, 26). But he never had voices or visions. Breton needed a medium to reach beyond the confines of his own, probably left-dominant, mind. Jung, on the other hand, with his likely enhanced right mind, used a dissociative method called “active imagination.”

Jung worked in collaboration with Toni Wolff, with whom he was connected in analysis, as lovers, and through shared dream states. For Breton, women were muses and lovers, not intellectual partners, even though women “creators in their own right” did exist in the Surrealist movement, including Leonora Carrington, Valentine Hugo, Meret Oppenheim, Dora Maar and Leonor Fini (Polizzotti, 1995/1997, fn. 524).

There were many differences between Breton’s and Jung’s rendering of their mental explorations. In Nadja, Breton wrote an account of a short period in his life, peppered with black and white photographs rather than verbal descriptions. Jung recorded his imaginary encounters using medieval calligraphy, in both Latin and German, resembling a sacred text. His autonomously produced imagery, as important as the text, spilled out in “allow” mode, but was meticulously rendered in brightly colored Tibetan-style mandalas.

Meanwhile, the Surrealists made cut-and-paste or automatic poems, disjointed or blindly conjoined drawings, called cadavre exquis (exquisite corpse), or enigmatic paintings with incongruous or illogical imagery. They were opening their heads, not fitting pieces together, and rejected religion. From a neuroscientific perspective, breaking down their poetry and art into discrete parts lacking a cohesive whole might indicate a left-hemispheric takeover (see McGilchrist, 414). But perhaps this piecemeal approach to art freed the right hemisphere to navigate space, finding meaningful coincidences in the outside world.

Jung remained in place, extracting deep personal meaning from his unconscious, justifying his extramarital love life, while discovering his “soul,” i.e. his inner feminine or “anima,” driven by a desire for wholeness. He distinguished the “spirit of the time” from the “spirit of the depths” in The Red Book, seemingly dividing his mind along a horizontal axis, left versus right, logic versus emotion, and language versus imagery. Jungian psychotherapist Maria Helena Mandacarú Guerra sees The Red Book as the “expression of someone in love, of a poet, in whose consciousness transformed by love metaphors flourish (26).” Jung did not need to fight logic like a Surrealist. A right-enhanced mind, I would say, could confirm Guerra’s analysis, that Jung was naturally open to “the logic of the heart, of images and of metaphors (29).”

Yet, the need for ‘masculine’ logic to be tempered by ‘feminine’ Eros fueled both men’s systems of thought. Each of Breton’s books followed a new love affair. If not for Toni Wolff, Jung’s Red Book might not have been written. Their relationship ended when she did not share his new interest in alchemy.

Breton's Collaborator

In 1916, Breton befriended Jacques Vaché, a soldier who was truly mentally ill. Breton considered this chance meeting one of the most important influences in his life. Profoundly affected when Vaché died from an opium overdose, possibly a suicide, Breton believed his treasured friend had been replaced or even reincarnated in Tristan Tzara, founder of the earlier Dada movement. Breton's attraction to a mind naturally capable of surmounting the wall of logic, may have prefaced his later attraction to Nadja.

In 1918, the Surrealist group formed and their first work, Les Champs magnétiques (The Magnetic Fields), a collaborative effort between André Breton and Philippe Soupault, was published and presented as a scientific experiment. Using unconventional images, their authorial voices were intertwined and barely distinguishable in the inspirational and intuitive style of the work.

Typical of collaborative ventures I wrote about in my book, In Their Right Minds: The Lives and Shared Practices of Poetic Geniuses, the two Surrealists felt they were obeying 'une dictée magique' (a magical dictation) as described in their next book, Les Pas perdus (The Lost Steps, 1924). Sentences came to them so fast that they had to resort to abbreviations to get them down, much as James Merrill and David Jackson had reported about their Ouija board sessions. For Breton and Soupault, a chapter ended at day's end. The duo felt the words had come to them from a universal consciousness, revealing secrets of the cosmos they were specially elected to write down. The words were tumbling out of 'la bouche d'ombre', the same Shadow's Mouth that had 'spoken' to Victor Hugo in collaboration with his family and friends through the talking tables, beginning in 1853. Hugo, whom Breton admired, believed that 'All is One' in the universe, love is all you need, and man is multiple, containing numerous souls within a single body.

The collaborative effort of Breton and Soupault was the beginning of "l'écriture automatique," the automatic writing method often used by spirit mediums, in which the unconscious speaks or writes without premeditation. Also known as "la pensée parlée," or spoken thought, it used a free association of ideas or images. This method led to another means of accessing dissociative knowledge: "l'époque des sommeils," a hypnotic sleep that produced unfiltered speech proffering revelations and prophecies. Robert Desnos, the specialist in the method, said in La Révolution surréaliste: "Prophecy is within the grasp of everyone, just like memory and, for my part, I see no difference between the past and the future. The sole tense of the Verb is the indicative present (March 1926, 20)."

The "sleeps," however, devolved into a dangerous method. As Bauduin (2014) reports:

Crevel prophesied that all those present would get tuberculosis and die. To general dismay, some of the participants became ill in the next few days. Desnos proved more and more difficult to wake up and even required the aid of a hastily summoned doctor on one occasion. On another, apparently still entranced, he tried to stab Éluard with a penknife after the latter had resorted to emptying a jug of water over him to awaken him. When, at a certain point, Breton discovered several members of the group in a side room preparing to hang themselves on Crevel's instigation, it became clear that things were getting out of hand. He put an end to

the sessions (36).

Despite these setbacks, the movement was in a constant state of becoming, as the dilapidated walls of logic, religion and family crumbled, allowing newly minted individuals to follow the dictates of their liberated unconscious:

Le surréalisme ouvre les portes du rêve à tous ceux pour qui la nuit est avare. Le surréalisme est le Carrefour des enchantements du sommeil, de l'alcool, du tabac, de l'éther, de l'opium, de la cocaïne, de la morphine, mais il est aussi le briseur des chaînes, nous ne dormons pas, nous ne buvons pas, nous ne fumons pas, nous ne prisons pas, nous ne nous piquons pas et nous rêvons, et la rapidité des aiguilles des lampes introduit dans nos cerveaux la merveilleuse éponge défleurie de l'or.

[Surrealism opens the door of the dream world to those who are greedy for the night. Surrealism exists at the intersection of the enchantment of sleep, alcohol, tobacco, ether, opium, cocaine, morphine, but it is also breaks chains, we do not sleep, we do not drink, we do not smoke, we do not take drugs, and we dream, and the rapidity of the needles of lamps introduce into our brains the marvelous sponge sprinkled in gold (my translation).

In 1924, Breton officially announced his new movement in his Manifeste du Surréalisme:

SURRÉALISME, n.m. Automatisme psychique pur par lequel on se propose d'exprimer, soit verbalement, soit par écrit, soit de toute autre manière, le fonctionnement réel de la pensée. Dictée de la pensée, en l'absence de tout contrôle exercé par la raison, en dehors de toute préoccupation esthétique ou morale.

SURREALISM, masculine noun. Pure psychic automatism by which one can express verbally, or in writing, or by any other method, the real functioning of thought. That is, the dictation of thought, absent from any control exercised by reason, outside of any esthetic or moral preoccupation (my translation).

1. **Surrealism, Self and the Collaborating Other**

Following his own definition, Breton believed he must cease to be who he thought he was in order to understand his "real" self, i.e. the "phantom" living in his unconscious, buried deep beneath social conventions. The Surrealist revolution took many forms. The adherents did not value work; in fact, it was forbidden. Together, they abandoned their studies, dedicating their lives to a search for their true selves via signs from their unconscious minds.

There were precursors in the French literary tradition. The 19th-century French poet Rimbaud famously said, "Je est un autre," the ungrammatical "I is another," or "someone else." He sought his real objective self through a systematic derangement of all the senses. Similarly, Baudelaire, in his poem, "Correspondances," had said "les parfums, les couleurs et les sons se répondent (scents, colors and sounds correspond)." Breton praised Rimbaud as well as the novelist Flaubert for what sounded like synaesthesia. Flaubert reportedly wanted to give

the impression of the color yellow in Salammbô and the color of moldiness in corners where there are wood lice in Madame Bovary. The evocation of colors in unusual ways in typical with synaesthesia and tends to come more naturally to people with atypically lateralized brains (Rogowska, 2015).

But space and time were also part of Breton's method. He believed he could sink roots into the universal cosmos and find a ghost-like presence, a truly unknown other, with a unique message for the world. In Nadja, he saw himself as condemned to retrace the footsteps of his future self, while learning only a meager portion of what he had forgotten in the transit of time. Was this a poetic insight or a bolder claim? Breton insisted that a grand awakening could only occur through unconscious processes in a world that provided fortuitous, unexpected clues.

Breton felt strongly that Surrealism must remain a collective, collaborative movement whose adherents expressed their individual essences through writing or painting. Giorgio de Chirico could only paint surprised by the chance arrangement of painted objects. Only the unusual could produce poetry, which was the optimal form of writing in search of the self. Breton seemed to know this intuitively; however, poetry is right-hemispheric language, relying on emotion, sound and sight impressions, using prosodic expression and comparative imagery (see Kane, 2004).

For the most part, Breton was transparent about himself, divulging what he considered the most marvelous events of his daily life, all considered to be signals from the self transmitted via the unconscious. He believed that all men were capable of tapping into this underlying force, depending on their degree of liberation from the dictatorship of conscious logic. As a side note, the 20th-century Surrealists may have appeared mentally ill, even when they were not. In the 19th century, great poets and writers often were ill, specifically, bipolar with psychotic features, treated using harsh methods in mental asylums, including bloodletting with leeches (see Murat, 2001).

Finding the Marvelous in the Mundane

Nadja (1928/1964), alternately called a novel or a memoir, was not written as an automatic text; rather, it enumerates, without any pre-established order, the "marvelous" events of Breton's life that proved (in his mind) the superiority of the surreal. The following rather banal events occur in Nadja:

(1) In the balcony, during the intermission of Apollinaire's Couleur du Temps (Color of Time), Paul Éluard approached Breton, who was seated with Picasso, mistaking him for a friend he thought had been killed in the war. Later, introduced to Éluard in writing through a mutual friend, they began to correspond. Meeting in person while Éluard was on furlough, they deemed their initial encounter predestination. Breton's other "marvelous" encounters included Benjamin Péret, Philippe Soupault, Robert Desnos, Jacques Vaché et Louis Aragon. Breton attributed these meetings to magnetic force fields and mental chemistry in the collaborative Surrealist adventure.

(2) Walking with Philippe Soupault, Breton predicted without fail when they would encounter shops selling "Bois-Charbon" (wood-coal). A hallucinatory image of a log presumably guided the way. While returning home, Breton heard a tune playing on a carousel's "cheval de bois" [wooden horse], feeling he was the log. Later, at home, he was frightened by statue of Jean-Jacques Rousseau.

The recurrent sounds and sights beyond the original trigger, along with Breton's emotional reaction to them, suggest a possible right-hemispheric connection. Breton's visual and emotional hypersensitivities were also evident when a statue of Renaissance scholar and printer Etienne Dolet made him uneasy. Dolet's condemnation by the theological faculty of the Sorbonne and burning at the stake may have activated Breton's sympathetic dis-ease in this instance.

(3) A woman from Nantes recommends to Breton and the Surrealist circle Benjamin Péret, who wanted to embark on a literary career in Paris. Breton remembers that Rimbaud had come from Nantes. He also met Jacques Vaché there during the war. In the 1964 edition of Nadja, Breton speaks of Rimbaud as though he had taken possession of him in a sort of mystical reincarnation, allowing the Surrealist to see the city of Nantes through his poet predecessor's eyes. Péret's acceptance seemed preordained. These vague sensations and associative recollections, while possibly indicating a right-hemispheric proclivity, are no match for Jung's startling precognitions and dreams.

(4) Breton recounts "l'époque des sommeils" (the era of sleeps) in which Robert Desnos could fall asleep, while speaking from his unconscious mind or seemingly channeling someone else. He "borrowed" the personality of the artist Marcel Duchamp, even though he had never met him. Breton insisted that Desnos was an oracle when speaking in this dissociative state of consciousness.

(5) Breton had an inexplicable attraction to the boulevard Bonne-Nouvelle, apparently only a vague intuition, "knowing" that some day something marvelous would happen there.

(6) Les Détraquées, a play in which two female instructors kill one of the most beautiful and gifted students in their school each year enthralled Breton. Thirty years later, Breton learned that a neurologist who had been an intern in medicine with him had been consulted on the play's premise. In a dream the night of the play, Breton reproduced some of the same images he had seen, believing, in a Freudian way, they were beyond the notions of good and evil.

Acceptable violence may, in part, explain Breton's admiration for his predecessor poet, Lautréamont. Born in war-torn Uruguay, Lautréamont's mother died shortly after his birth. War, riots and plague riddled his short life. Not surprisingly, Lautréamont's two published works, Les Chants de Maldoror (The Songs of Maldoror) and Poésies were grim, the former accenting evil to the point of sadism. Lautréamont's concept of poetry as a breakdown of logic, religion, and all received notions of the good, while celebrating the virile male to the point of sadism, must have been music to the ears of Breton and the Surrealists.

In general, the 19th century witnessed a bizarre attraction to sadism and Satanism. Breton himself said that J.-K. Huysmans's Là-bas (Down There), which he was reading at the time he wrote Nadja, seemed to have been written just for him. In fact, Huysmans's book extolled Satanism, as practiced by renegade priests, and expressed a blatant disregard for women.

(7) In a flea market on the outskirts of Paris, Breton and a friend spotted a complete edition of Rimbaud's works. An unknown woman, Fanny Besnos, who would later become a member of the group, mentioned her love of Shelley, Nietzsche and, notably, Rimbaud. She also criticized Louis Aragon's Le Paysan de Paris (The Peasant of Paris), not realizing she was speaking to the chief Surrealist at that moment.

Breton then formulates his theory of “le hasard objectif” as a natural tie existing between a personal subjective and a universal automatism which allows a man’s unconscious to unite with the unconscious of a city; and, in so doing, evokes occult forces. Instead of letting one’s hand wander on a piece of paper to see what poetic words or images appeared, the Surrealist poet wandered the streets in search of powerful meetings of the collective with the personal unconscious. He meets a woman who called herself Nadja—the beginning of the word “hope” in Russian—a muse who would, for a short time, open more doors of perception than he could have ever imagined alone.

Encountering Nadja

In his book, Breton said that Nadja’s proud strut, mysterious smile and curious eye makeup attracted him. The two strangers believed destiny had brought them together through the power of their unconscious minds (thus resembling the collaborative adventures of Yeats and his wife, Georgie, James Merrill and David Jackson, Sylvia Plath and Ted Hughes. The enchanted Breton listened intently to Nadja’s words, only speaking when she mentioned brave working folk. He then launched into a tirade on the meaninglessness of work, which only alienates and devalues life. Unlike war heroes, true heroes (the Surrealists), would lead others to break their mental chains in a Trotskyite permanent revolution.

Nadja seemed to have occult powers. Her hallucinations and premonitions proved true as she and Breton strolled the streets of Paris. The married man and his new muse seemed to meld minds in a joint destiny. Nadja “saw” Breton’s quest writ large: he was progressing towards a star and would write a book about them: “André? André? . . . You will write a novel about me. I’m sure you will. Don’t say you won’t. Be careful: everything fades, everything vanishes. Something must remain of us . . . (Nadja, Howard trans., 100).”

During their short time together, Nadja reigned supreme as an enlightening force. Breton believed he had entered her mind and saw through her eyes. Astonished by her power of attraction, he asked, “Qui êtes-vous? (Who are you?).” She replied: “Je suis l’âme errante. (I am the wandering soul).” For a while, they were in the zone where the unconscious reveals its mysteries. Having described himself as a dog seated at the feet of Nadja, his “génie libre” (free genius), Breton nonetheless concluded she was too advanced on her surreal route, as she would even forget to eat or sleep.

On one occasion, Nadja put her hands over Breton’s eyes and her foot on the accelerator of his car, heading for a stand of trees. Resisting her impulse, Breton concluded that this “amour fou” (mad love) was real “madness.” After one night of physical intimacy, he decided he could only witness this love, but not return it.

Indeed, Nadja was soon interned in an asylum for aberrant behavior in her apartment building, claiming to hear men on the roof and disturbing her neighbors. Breton at first maintained that Nadja had been elected to pass through the barriers of logical constraints. By collaborating in her naturally surreal perspective, he had hoped to find his own true self. Yet, he also claimed, naively, that for Nadja there was little difference between the inside and the outside of an asylum (158). Then he asserted that asylums make their internees insane (161)

and doesn't understand why a human being should be deprived of freedom (164). Despite these reservations, he abandoned her.

Consciousness and the Brain

Breton was convinced that paradise existed here on Earth inside the human mind. Indeed, modern research shows that synchronization of the cerebral hemispheres can lead to a blissful sense of being without bodily borders, immersed in the All, with visions of light. However, there is no evidence that Breton experienced an epiphany of this sort. Rather, his words suggest a philosophical invasion of dissociative selves: Who exists inside of me? Is it myself alone? Could other beings inhabit me? Is my true self an unknown phantom?

Updating his early, but prescient, twentieth-century notion of the self with modern consciousness research, we see that Breton was nonetheless on to something: that is, the immense reach of the unconscious mind, which need not be couched in mystical terms:

Que la grande inconscience vive et sonore qui m'inspire mes seuls actes probants dispose à tout jamais de tout ce qui est moi. Je m'ôte à plaisir toute chance de lui reprendre ce qu'ici à nouveau je lui donne. Je ne veux encore une fois reconnaître qu'elle, je veux ne compter que sur elle et presque à loisir parcourir ses jetées immenses, fixant moi-même un point brillant que je sais être dans mon œil et qui m'épargne de me heurter à ses ballots de nuit (180).

May the great living and echoing unconsciousness which inspires my only conclusive acts in any sense I always believe in, dispose forever of all that is in myself. I gladly renounce the possibility of taking back what here, again, I bestow upon it. Once more I want to recognize and rely on it alone and virtually at my leisure wander along its immense piers, staring at some shining dot I know is in my own eye and which saves me all collision with its night freight (trans. Howard 155).

Breton privileged unconscious over conscious experience in a Freudian and sometimes Jungian way; but modern neuroscience shows the working brain as much more complex. French neuroscientist Stanislas Dehaene contends that, "a staggering amount of unconscious processing occurs beneath the surface of our conscious mind (Dehaene, 13)." Imaging methods have become so precise that neuroscientists can now show exactly where global unconscious processing crosses over into conscious thought. What does pass into the conscious mind is la crème de la crème of what the unconscious proposes to it. Dehaene says, "Unsurprisingly, it turns out that our attentional spotlight is operated by armies of unconscious workers that silently sift through piles of rubble before one of them hits gold and alerts us of its finding (75)." Unconscious processing also explains how mathematicians and scientists get sudden answers to tricky conundrums when stepping onto a bus or shaving or how poets receive a fully formed poem.

Unlike Freud and Jung, Dehaene sees consciousness as a "tipping point" in an "avalanche" of neuronal activity, not a hidden source needing to be revealed. "The frontal regions of the brain are being informed of sensory inputs in a bottom-up manner, but these regions also send massive projections in the converse direction, top-down, and to many distributed areas (140)."

The end result is a cerebral web of synchronized areas. Only activation of the prefrontal cortex (top) and the parietal cortex (bottom) in long-distant loops creates conscious experience. Furthermore, Christof Koch has shown that if the brain stem is damaged, consciousness flees (54); yet, “removing much of the front of the cortex causes no apparent major deficit” (58).

By avoiding external work and dedicating themselves to art, poetry, and free love, Breton and his Surrealist coterie were in a privileged position to perceive the “marvelous” through the eyes of a woman, even if her second sight came from trauma, as we will see (137). ***

Near the end of Nadja, Breton suddenly changes his tone as he extolls the woman he now loved, addressing her in the French familiar, “tu.” He had met Suzanne Muzard at the Café Cyrano, where he had read the first two parts of Nadja to his Surrealist friends. Breton and Muzard, who was at the time the mistress of a fellow Surrealist, Emmanuel Berl, had a coup de foudre réciproque (reciprocal love at first sight). The lovers left immediately for two weeks in the south of France. Upon their return, Breton added part three to Nadja, proclaiming Muzard’s genius and his love, concluding that successive substitutions of inspiring women would stop with her.

This experience brings to mind the 19th-century French writer, Gérard Nerval, whose own redeeming female figure took the form of his mistress, then the Virgin Mary and then the Goddess Isis. But Nerval was experiencing an actual bout of mental illness, not amour fou. Nerval famously walked a lobster on a leash and was found naked in the streets of Paris experiencing grandiose voices and visions, as described in his book Aurélia. He was interned in the asylum of Dr Blanche, where the French writer Guy de Maupassant, had also been interned. Mental illness, in an atypically lateralized brain, may well open the mind to poetry, confirming Kay Redfield Jamison’s hypothesis in Touched with Fire, an idea supported by Nobel prize-winning neuroscientist Eric R. Kandel (2012).

The final line of Nadja, “la beauté sera convulsive on ne sera pas” (Beauty will be convulsive or will not be at all), is enigmatic. It could refer to successive (surreal) women, the eternal bearers of fresh infusions of the marvelous; a type of beauty that is truly beyond the pail, like Suzanne Muzard’s; or a Keatsian “fresh perfection” of truth and beauty. In Manifestes du surréalisme, Breton said, “il n’y a que le merveilleux qui soit beau (24).” (Only the marvelous is beautiful.) But his search was tenuous as only fragments of messages from the unconscious—signs from the self—pointed towards his true identity. The marvelous, he claimed, would continue to announce itself through petites saccades (little jolts), leading one day to a volcanic eruption—the total recuperation of the forces that exist in “man,” freed from the oppressive forces of society and the shackles of his own mind. For the Surrealists, a revolution of the mind seemed linked to a revolution in the loins.

Karin Cope (2012) claimed that the actual message at the end of Nadja refers to Frances Wilson Grayson, whose plane went missing in bad weather over Nova Scotia. She had planned to be the first woman pilot to cross the Atlantic. On 26 December 1927 she radioed “Something Wrong.” Grayson had left a written statement with a reporter in case she did not survive her attempt at flight. In it she said, “Who am I? Sometimes I wonder. Am I a little nobody? Or am I a great dynamic force—powerful—in that I have a God-given birthright and have all the power there is if only I will understand and use it?” As Cope says, this sounds very much like Breton himself, which is perhaps why he cited it. ***

What are we to take away from Nadja, as recounted by Breton? His first books had

been anti-literary automatic texts or recounted dreams, including Mont de Piété (Pawn Shop), Les Champs magnétiques (The Magnetic Fields) and Clair de terre (Earthlight). Each extolled a refusal of logic and a revolt against society. In Les Pas perdus (The Lost Steps), the predilection for chance street encounters was already evident, before he encountered Nadja, as well as the call for revolution. His poems, “Partez sur les routes” (Depart on the roads) and “Lâchez tout” (Let go of everything), recalled his extolled predecessor Rimbaud’s search for liberty by taking off on long fugues. In Le Manifeste du surréalisme, Breton had already denounced the useless and cumbersome descriptions in Romanesque literature, saying it was better to insert a picture, as he did in Nadja.

His notion that personal knowledge rooted in the universal cosmos pre-exists us was also expressed in his Manifeste du surréalisme. Jung also had hypothesized that his mediumistic cousin must have gotten information she could not have known otherwise from the space-time continuum (1977, 125, fn.15). Breton denounced the internment of the mentally ill, who were both victims of their own imaginations and capable of revealing secrets from the beyond, if not medicated, restrained and deprived of liberty. They and we will remain inside our schizophrenic fighting boxes, unless released by revolution. But true love, already touted as the only resource for reconciling man with life in L’introduction au discours sur le peu de réalité (Introduction to the Discourse on the Paucity of Reality), was not possible, in his estimation, under a bourgeois regime.

The Real Nadja

Thanks to Dutch writer Hester Albach, pursuing clues in France, we now know much more about the real woman portrayed in Nadja. The Dutch version has been translated into French, but not yet into English. As Philippe Noble, editor of Léona, Héroïne du surréalisme (2009) says, Albach reconstructs the person Léona while deconstructing Breton’s Nadja.

Following the leads in Nadja, Albach sought traces of the real Nadja in present-day Paris, including the hotel in which the young woman had lived. Albach also discovered that letters extending months past the nine days Léona and Breton had spent together were found in his personal library after his death in 1966. At police headquarters in Paris, a record existed of Léona’s arrest, not for transporting cocaine from Amsterdam to Paris as mentioned in Nadja (she was released by the judge in this case), but for psychotic behavior in her apartment building, screaming that men were on the roof. As we saw, this breakdown led to her internment in a mental institution, which Breton mentions near the end of Nadja.

Albach went to the Bar le Dauphin, now a restaurant in Paris called Bis Repetita. Here, she found the same floor pattern in place that had frightened Nadja in the book’s account. With solid evidence of Léona’s reality, Albach visited the graveyard where inmates of the Bailleul asylum, including Léona, were buried during the occupation of France. When she called a florist’s number found on a tag where flowers had been laid on the gravesite, Léona’s granddaughter answered and excitedly invited the researcher to meet with her, divulging the information below.

Léona Delcourt’s paternal grandmother had a business dying textiles, allowing the family to live comfortably. Her mother was a practicing Catholic; her father had an aesthetic

predisposition and encouraged his daughters' educations, inculcating in them an artistic sensibility. Yet, he was emotionally unstable and would beat them for no particular reason and without warning. Her sensitive sister had literally dropped dead from shock when the family learned (erroneously) that their father had died in a bombing of his military unit. Léona was only 13 years old at the time. The family had no food, and she was subject to anxiety attacks.

Furthermore, after a brief liaison with a British soldier and an unwed pregnancy at 16, Léona was forced to leave her newborn daughter with her parents in Lille. She was set adrift in Paris at the mercy of an older man her parents had chosen to be her protector. Given all of these traumas, a mental breakdown with uncanny intrusions into consciousness was understandable. Now in Paris, sometimes lacking funds to pay her rent or even eat, Léona placed herself totally in Breton's hands, playing the part he called for—an occult muse.

For a short while, Breton was intrigued and even sold a painting so that he could give Léona needed funds to survive. He also lent her two books to read, Les Champs magnétiques and Les Pas perdus. As she lacked a secure sense of self, it is not surprising that she saw herself in his characters. Maurice Nadeau, in Histoire du Surréalisme (1964), claimed Nadja was 'always, naturally in what the spiritualists call a clairvoyant state, in a constant, perfect state of availability (120)." This "availability" may be attributed to a genetic predisposition as well as to the many traumas she had suffered.

As reported in Nadja, the real Léona continued to surprise Breton with her uncanny ability to predict events. She pointed to a window, saying it would suddenly turn red, and it did. Terrified by events that had occurred during the French Revolution at this same venue, she saw a "blue wind" passing through the trees and heard a voice say to her, not for the first time, "You will die." The clairvoyance, her identification with the distant past, the synaesthetic "blue wind" and the negatory hallucinatory voice all suggest an enhanced right-hemisphere. She pointed to water in a fountain jetting up and returning to the pond around it, saying to Breton: "Those are your thoughts and mine," which similarly jet up, fall down, then come back up stronger. Breton was stunned she had somehow described an illustration in a book he had just seen that preceded idealist philosopher George Berkeley's third dialogue between Hylas and Philonous. She also described Breton's wife and a pet in a clairvoyant way.

The Eyes Have It

The role of eyes, seeing and being seen, becomes increasing clear in the story of Léona and Breton. Breton was attracted to her alluring eyes, and through his eyes she became a "seer" whose natural inclinations could propel him onto the surreal path his future had dictated. Not just a "seer", she was also an artist, communicating her thoughts in words and drawings sent to Breton via the post. "You can never see this star like I saw it. You don't understand: it is like the heart of a heartless flower," she wrote. Hearts and flowers, hearts with the face of flowers, eyes within the faces of flowers, and mermaids were trademark images in Léona's very feminine drawings. To her, Breton was a savior, a king, and she was his queen. To him, she was an automatist, not an artist, with a direct hotline to the surreal.

Breton's mediumship connection

Consulting mediums through the Society for Psychical Research in England and in France was seen as a way to communicate with lost loved ones and get advice about the future in the aftermath of war (Platt 2009). Breton admitted visiting a voyante (seer) named Mme Sacco, who said he would be interested in a woman named Hélène. In short order, he did become very interested in Hélène Smith, the famous Swiss medium studied by Flournoy. Smith had constructed reincarnation fantasies in which Flournoy was both her son and her lover. Knowing he was interested in foreign languages, she used automatic handwriting and drawing to construct a "Martian" language and landscape for him. The Surrealists' use of automatisms may, in fact, be attributed to this medium's influence. In her reincarnation fantasies, Hélène Smith claimed a spirit control, Léopold, was actually Cagliostro, an Italian clairvoyant adventurer who had been Marie Antoinette's lover.

Breton, Hélène Smith, Léona, and Marie Antoinette all met up via mediumship. With merger a saving grace for someone with such a disordered sense of self, Léona promptly proclaimed: "Je suis Hélène" (I am Hélène). While delusions of grandeur are typical in disordered minds, Léona choose to meld minds with a Parisian medium. Traumatic deaths are more likely to later entrain reincarnation claims (Braude); not grandiose, Léona wondered who she had been in Marie Antoinette's entourage, rather than the queen herself.

In a sense, the brief collaboration of the Surrealist and his street muse was a folie à deux; but only she was folle. Breton was founding a movement, abjuring logic, seeking significant coincidences, and resolving absurd opposites like the chance meeting of an umbrella and a sewing machine on an operating table, the famous line lifted from Lautréamont.

Breton and other Surrealists, including Marcel Duchamp, aka artist and cross- dresser Rrose Sélavy, believed that "Eros, c'est la vie!" (Eros is life!) Based on the lives, writings, and artistic representations of the Surrealists, women were indeed mostly revered as sex objects and muses. In the Manifeste du surréalisme, Breton says, "Puis l'essential n'est-il pas que nous soyons nos maîtres, et les maîtres des femmes, de l'amour, aussi?" [The essential, then, isn't it that we are our masters, and the masters of women, of love, as well?]. Ileana Alexandra Orlich (2006) got it right when she identified "the impact of Surrealism and its image of woman as a sensual bodily backdrop for the male vision." The "irrational" feminine complements the "rational" masculine and "might serve as a means for humanity to attain spiritual enlightenment and renewal (215-16)," on one hand; but also, on the other, she is somewhat satanic (220). Jung, quite frankly, held a similar view, saying that the feminine psyche was emotional, dark, and "earth-bound," whereas the masculine psyche was logical, shining and high. Nonetheless, both were needed for the fullness of being (Wilhelm 82).

Alchemy, French History and the Eye of the Beholder

Breton said, in his Second manifeste du surréalisme: "Tout porte à croire qu'il existe un certain point de l'esprit d'où la vie et la mort, le réel et l'imaginaire, le passé et le futur, le communicable et l'incommunicable, le haut et le bas cessent d'être perçus contradictoirement (1930/1969, 76-77)." [Everything tends to make us believe that there exists a certain point of the mind at which life and death, the real and the imagined, the communicable and the incommunicable, high and low, cease to be perceived as contradictions (my translation).]

Finding the names of alchemists Hermes Trismegistus, Raymond Lulle, Nicolas Flamel, Cornelius Agrippa, Louis-Claude de Saint-Martin, Emmanuel Swedenborg and Joséphin Péladan in the online catalogue of Breton's library, Albach purchased and studied some of them. She became convinced of the alchemical connection in Nadja. La Table d'émeraude (The Emerald Table) by Hermès Trismégiste, the foundation text of alchemy, for one, purports to explain all of Nature in terms of the reconciliation of opposites.

Albach also found that Léona's letters to Breton, subsequent to their nine-day encounter, did not have much in common with the person portrayed in Nadja, but did have alchemical references. For instance, Léona refers to Breton as "Khephen," who, in alchemical lore, is the son of Pharaoh, the sun and God, as well as the perfected self. Albach then interpreted drawings Léona sent to Breton, inserted in Nadja, as alchemical references.

In Léona's medical records, Albach learned that the troubled woman had indeed claimed to be a medium that could predict the future, saying, "Time is a tease." It can sometimes let us know a slice of the past or the future, statements in synch with both Breton's and Jung's beliefs. Léona's records also indicated her inhumane treatment, showing that she had been rolled up with arms crossed in wet sheets that got progressively tighter as they dried. This abhorrent method had been used in the nineteenth century as well, when Nerval was institutionalized in the asylum of Dr Blanche.

Eventually, Léona's family insisted she be placed in an institution closer to their home. Able to visit, they witnessed her mental state grow progressively worse under the harsh conditions of her confinement. Her brief weeks of happiness in Paris had turned into a living hell with paranoid hallucinations and no exit. She died in 1945 at only 38 years of age.

While I can neither confirm nor deny Albach's explanations of some curious facts in Nadja as referencing alchemy or French history, she makes an interesting case. Tracing the footsteps of Breton and his mediumistic muse in present day Paris, she attributes his comment that la Porte Saint Denis is useless due to the fact that kings no longer pass through the threshold, thanks to the French Revolution. Decapitated heads are a theme in Nadja. After Denis lost his, he managed to pick it up and walk, or so the legend goes. Albach later discovered a fresco of Saint Denis searching for his head at the entrance to the Panthéon, making it seem a preordained theme. Marie-Antoinette's beheading, along with the cyclical killing of young girls in Les Détraquées, the play Breton curiously admired, also fit the theme.

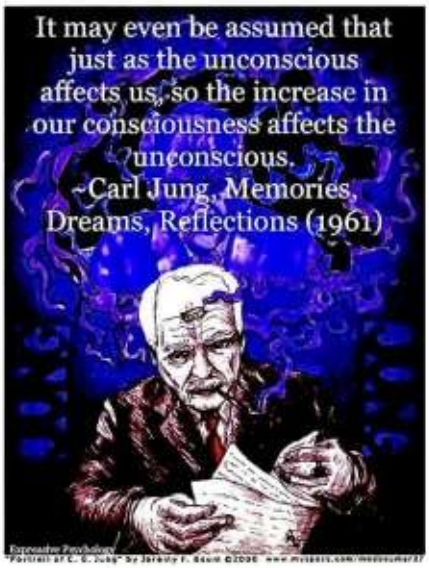
While Breton was attracted to Léona's eyes, her haphazard ways and precognitive abilities, she was drawing herself dressed in an ermine coat or as the mythic Mélusine, casting a spell on him. Curiously, in one of her letters of entreaty after their liaison ended, Léona says Breton "lui a pris ses yeux." Albach interprets this as Breton "taking his eyes" away from her, representing the young woman's sense of depersonalization after losing his confirming look. Without Breton the observer, Léona no longer existed.

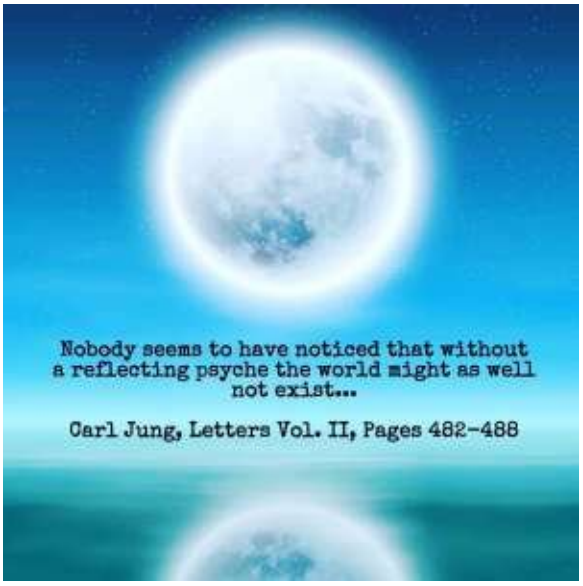
Meanwhile other seers had been predicting potential harms. In Léona's later letters, we learn that when Breton asked Max Ernst to draw a portrait of Nadja, he refused. Consulting the medium Mme Sacco, Ernst had learned that a Nadia or Natacha would cause physical harm to the woman he loved. Breton also visited the medium Pascal Forthuny who, among other things, charged him with plunging a young woman (easily attributable to Léona) into "un cruel drame de conscience (Albach, 185)."

Albach reminds us that alchemy envisioned the universe as a single state of consciousness that brings all of its disparate parts together. Other theorists say that the further consciousness extends, the closer it approaches the divine, distancing itself from the mineral realm where light and consciousness are lacking. The Secret of the Golden Flower: A Chinese Books of Life, a work that highly influenced Jung, describes a meditative state so absorbing that the heart opens to “a world of light and brightness (49).” Mystics almost always connect light phenomena to their experiences. Even Victor Hugo interpreted metempsychosis as a transmigration of souls progressing toward the light or regressing to dark unenlightened mineral, depending on actions in their previous lives.

Yet, Bauduin says, and I tend to agree, that the Surrealists where interested in the alchemy of words, not metals, following Rimbaud. The inscription on Breton’s tomb read: ‘Je cherche l’or du temps’ (I’m looking for the gold of our time). But his vision was a poetic, societal, and revolutionary process designed to usher in a new way of being in the world, free from logical constraints. Jung crafted a beautiful, mystical text to save his own mind from what felt like incipient madness and, in so doing, provided posterity with a new form of psychology to integrate the Self into wholeness. Nadja was a poor, traumatized woman seeking support from a man briefly mesmerized by her uncanny powers of perception. Left to suffer an ignoble end, she believed all the while that she was a medium and, indeed, her prediction that Breton would write a book about her did come true.

Carole Brooks Platt


It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious.
~Carl Jung, Memories, Dreams, Reflections (1961)


Nobody seems to have noticed that without a reflecting psyche the world might as well not exist...
Carl Jung, Letters Vol. II, Pages 482-488

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1.1.27 Journal of Exceptional Experiences and Psychology by Krisztián Kalász (2023-01-29 05:16)

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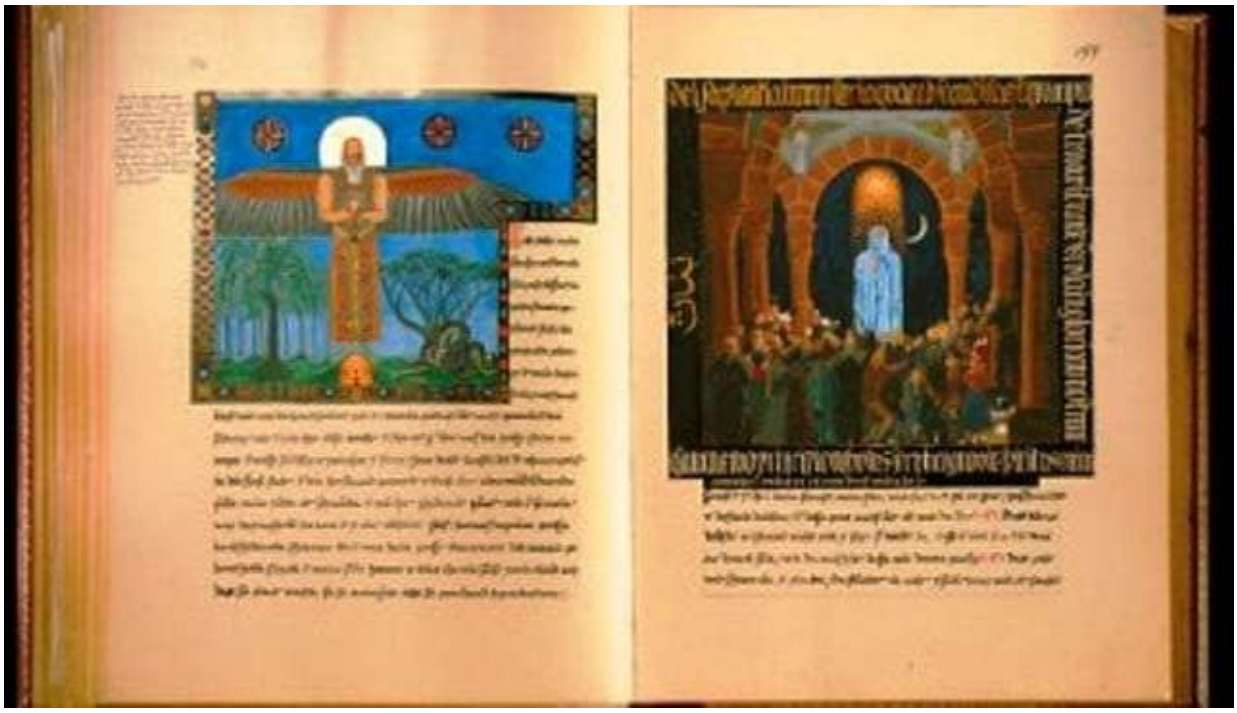
[1]Carl Jung Depth Psychology Facebook Group



[2]**Initiation, the Guardian, and Jung's Red Book by Krisztián Kalász**

Abstract

This article examines the link between C.G. Jung's experiences recorded in *The Red Book* to that of an initiatory process found in the study of Western esotericism, and the serious confrontation that the opus brings up for the initiate. It is a sincere attempt at bringing a new perspective on what Jung struggled to illuminate in his observations.

One of Jung's grandsons, Ulrich Hoerni, acknowledges in the preface of *The Red Book*, that this work provoked much reflection to what kind of audience it is actually directed towards. It is the contention of this writer that *The Red Book* is a visually rich and sharp yet clear to understand first-hand account that essentially illustrates an esoteric process alchemists have spoken of as initiation.

Keywords: Carl Jung, *The Red Book*, Western esotericism, initiation.

In November of 1913, Swiss psychiatrist Carl Gustav Jung began self-experimenting and recording an inner dialogue with what he called "figures" (Shamdasani & Hillman, 2011). In October of 2009, Jung's revised version of these transcripts (and added reflections) were published in the English language under the title of *The Red Book* (Original title called *Liber Novus* in Latin, meaning, "New Book") (Jung, 2009). One may read a much more detailed account, if interested in the historical background (Casement, 2010; Frantz, 2010; Lachman, 2012, pp. 213-223; Owens & Hoeller, 2014; Shamdasani & Beebe, 2010).

Much attention (and surely more to come) has been generated attempting to explain what actually happened to this man during this period. Respectfully but also realistically, there are too many to individually name and quote here, but one can refer to a comprehensive investigation of the various biographers in Shamdasani's *Jung Stripped Bare* (2005). In summary, we can identify two main opposing opinions[1]: one claims Jung suffered from "madness" or psychosis. As an example, Freud bluntly wrote: "Jung is cra-zy" (Falzeder, Brabant, & Giampieri-Deutsch, p. 440). The second, polar opposite opinion appears to be a form of idealization of Jung.

Not surprisingly, the majority of reflections about *The Red Book* conform to psychological conceptu-alizations. Some Jungians, scholars and amateur researchers have written comparative comments that venture beyond the discipline of psychology to possibly shed light upon the meaning of the book and it is this broad-er investigation that I am interested in.[2]

Shamanic initiation rituals have been put forth in paralleling Jung's inner experiences and Jungian psychotherapy processes (Smith, 2007). One interpretive guide of *The Red Book* said that the experiences are "akin to a dream, " (Drob, 2012). Wolfgang Giegerich approaches this work by telling us firstly what it is not.

He writes, "*The Red Book* is not science, not art, but also not *Dichtung* (a poetic work), nor of course philosophy" (2010, p. 364; 2013, p. 276), continually, "It is not a historical study or a book about ancient mythology and the religious speculation of the

Gnostics, nor their resumption or revival" (2010, p. 375; 2013, p. 287). Jung's *Liber Novus*, Walter Boechat maintains, was developed "to work on his [Jung's] inner demons and build a new path for himself" (2014/2017, Ch. 4. Par 3).

In a conference held at the C.G. Jung Institute of San Francisco in 2010, some members in the group of distinguished scholars did propose several alternative caveats that go beyond the purely psychological ex-planation. One of the presenters, Bou-Yong Rhi, writes, "In several passages in *The Red Book*, I saw Jung's ego undergo a similarly intense suffering [as that of Siberian and Central Asian shaman candidates] – his ini-tiation process" (Kirsch and Hogenson, 2011, p. 59).

A similarly intriguing insight may also be taken from a series of conferences held under the name of Eranos[3] in the 20th century, for our purposes, specifically quoted in 1936, when primary organizer and close associate of Jung, Olga Fröbe references initiation within this venue of intellectual thought:

Thanks to analytical psychology we have a method or a system of signposts, which enables us to bring our inner experiences into our conscious awareness. *This is the same path of initiation* that human be-ings have trod since time immemorial, led by psychotherapists who have existed in all eras. (p. 103) (Italics added for emphasis)

While Hans Thomas Hakl, authoritative historian of the Eranos gatherings, specifically notes that Fröbe's comment may not apply to the essence of what Eranos was (2014, p. 102), it is nevertheless important to mention because of its implications. In the least, in the mind of Eranos' primary organizer, analytical psychol-ogy (the journey of the "patient") seems to mirror an initiatory path. Interestingly, this apparent link is written about in the literature of Western esotericism when Jung's prominent role in this tradition is investigated:

Jung's first post-Freudian work, *Transformations and Symbols of the Libido* (1911-1912) drew on mythological images to comment on and interpret the fantasies of a young schizophrenic, called Miss Miller. The idea was sketched out there that psychological evolution is structured as a process of initia-tion, which may succeed or fail (Hanegraaff, 2006, p. 649).

If one is to take to heart the above, one is compelled to investigate the literature of other scholarly dis-ciplines with that of the experiences transcribed in *Liber Novus*. One must note here, that it was Jung (highlighting the main draw of the meetings of Eranos), who called for interdisciplinary approach as a prereq-uisite for having a real understanding of the world (Hakl, 2014, p. 110).

If any reader receives the impression that somehow I set out to devalue the importance of the field of psychology, then my approach here failed to convey the whole picture. In fact, originally, I envisioned the field of psychology benefitting from hearing what other researchers (from other disciplines than psychology) found in investigating this prominent figure of the 20th century. For Jungians (and other biographers), one may refer to the following quote as to how this article could also be of interest:

After the publication of Jung's *Red Book*, future biographies may finally start to be based on the most important primary material. . . .this conclusion simultaneously underscores the fact that a great deal of primary research by many hands remains to be done.

Such research has the potential to transform cur-rently received opinions about Jung to an extent which is hard to envisage. (Shamdasani, 2004)

Lastly, a fact to consider in addition to the previous comment is one that was recently written by Walter Boechat. I chose to include the entire quote here because of its wide implications. We may be forced to re-evaluate our assumptions that this widely recognized historical figure should be regarded today as "well-known," as in, end of discussion, no more research required: "Research into Jung's unpublished work shows that the twenty volumes published within his *Collective Works* do not include all of his writings.

In fact, the volumes of his unpublished work is practically double that of the work that has been published to date" (2014/2017, Ch. 1, Par. 4). To put this into context, if one were to study any particular person, and one only had *half* of the information about that person, how sincerely sure would one be to possibly make a final conclusion of who this individual is?

Western Esotericism[4]

The study of Western esotericism did not suddenly without any historical roots spring up as a phenom-ena notably in the eighteenth century; one can read authors that belong in this esoteric stream as far back as the Hellenistic culture of late antiquity (Hanegraaff, 2013, p. 18). Nevertheless, it is commonly agreed upon that this umbrella term is a modern scholarly construct (Hanegraaff, 2013, p. 2).

It is my opinion that Jung's recorded experiences in *The Red Book* are best explained holistically, es-pecially when taking into account the study of Western esotericism and its illustration of the elements and structure of an initiation process. While it is beyond the scope of this article, I do not outright dismiss that Jung struggled with madness; I rather propose a new dialogue that entertains the notion that *The Red Book* 's com-municative value, structurally, may be found outside our current theoretical field of psychology[5]. As Wouter Hanegraaff, of *History of Hermetic Philosophy and Related Currents* and related publications at the University of Amsterdam, reminds us,

In the same vein were his private journals written during these years (the "Black Book" and the "Red Book", 1913-1916), to which he consigned his inner experience, notably the dialogue with his "inner master" whom he christened Philemon. These texts from the first period of Jung's work constituted the esoteric facet of his thought, of which the clinical and hermeneutic works were therefore the exoteri-cism (2006, p. 649).

In fact, one has difficulty denying the intimate relationship that the study of Western esotericism and psycholo-gy originally held. Hanegraaff makes the following observation, "Jung's clinical work appealed ever more ex-plicitly to notions borrowed from esoteric traditions" (2006, p. 649).

Regrettably, when examining the trends of the 20th century, one seems to find a split-ting of research disciplines which resulted in academic specialization (Hanegraaff, 2013, p. 12). To quickly identify what hap-pened, let us approach Jung from his place in history; I

quote the following,

[E]xperimental psychology of Charcot, Clournoy and others, and finally to Carl Gustav Jung and his school. In all these developments, psychology was inextricably entwined with study of 'the occult': it is only during the twentieth century, with the rise of psychoanalysis and behaviourism, that academic psychology distanced itself from its deep historical involvement with Western esotericism. (Hanegraaff, 2013, p. 38)

In academic circles, as highlighted by Henrik Bogdin, "Western Esotericism and rituals of initiation is . . . An unexplored field of research" (2012, p. 25). This gives some evidence to the currently minimal, if any, scholarly research initiatives of why *The Red Book* has not been compared in depth to either the tradition of Hermeticism or, 19th or 20th century esoteric groups or authors, on initiation.

Initiation Basics

Historically, many definitions of initiation have been proposed (Snoek, 1946/1987), and to fully and properly explore such vast topic one must dedicate more pages than this article would allow. For this reason, I will define the term "initiation" to focus our attention, firstly, from the Greek word *teleutan*, that is, "to die, in some way to put to death, or cause to die" (Chevalier & Gheerbrant, 1969/1996, p. 540).

However, death in this context is not meant to be defined as "the end" but a form of transformation and/or metamorphosis where "one state ends, there begins another." Similarly, the theme of death in ancient ritual acts of the yearly self-renewing of the earth, with the coming and departure of solar light resulting *in the night* (a form of death) has been synonymous with rites of initiation, divine order, self-renewing concepts, and resurrection (Kristensen, 1955, 1992).

Imagery of death, found for instance in the literature of alchemy, was closely tied with transfor-mation and the journey characteristic of an initiate coming in "knowledge of" the mysteries by the experiences he or she was having. Some of our earliest examples of this historically are "puberty rituals" (Snoek, 1946/1987, p. 179). The term "transformation," Jungians are familiar with as it refers to initiation (Moore, 2001, p. 78). In the study of Western esotericism, one finds a commonality between the well-known Jungian term "individuation" and "initiation," in the words of Hanegraaff; "This process, which Jung styled 'individuation ' or 'self-becoming ' (Selbst-werdung), is a modern equivalent of the initiatic path, and Jung himself called it mystical"' (2006, p. 682).

Secondly, I would also assert that the direct nature of an initiatory process involves experiences of what the old masters of alchemy called "revelations." Anyone, amateur or scholar, after a brief perusal will notice the high frequency of usage of this term in the Hermetic literature. In this historically relevant context then, when they spoke of revelations, these experiences should not be dismissed as superstitious beliefs and nonsen-sical errors (Hanegraaff, 2015), or even something that is part of "occult" practices only.

More appropriately, one may regard these experiences as *gnosis* (salvational knowledge[6]),

as we see that at "[t]he heart of the Her-metic message is precisely its emphasis on the centrality of a salvational and noetic experience " (Hanegraaff, 2008, p. 133). The vision of prophecy, for example, is a common occurrence when initiation is undertaken. In regards to what was said here as a point of reference, one may pay attention to what Shamdasani tells us: "In retrospect he [Jung] described the *Red Book* as an attempt to formulate things in terms of revelation" (Jung, 2009, p. 219).

I am willing to venture boldly beyond this comment made by the editor of *Liber Novus*, and draw our attention to page 246, specifically to the *Corrected Draft* that Shamdasani kindly included in the English ver-sion, which tells us Jung' s stream of thought. It reads, ". . . to participate in the underworld ceremonies, which were supposed to instruct me about the God's intentions and works. Through these rituals I was supposed to be initiated into the mysteries of redemption."

If one were to look for a truly defining element of initiation in this particular passage one would need to look no further. So, thirdly, initiation proper, to add to our previous two elements of initiation that could serve as potential definitions of the term, deals with redeeming the initiate from their shortcomings as in some-how this person (the initiate) is now in alignment with (or, staying true to *The Red Book*'s message: *hinübergehen*, translated "going across" to)[7] the greater plan of divine order or God's plan.

Reference to the divine plan aspect of initiation is found in many sections of *The Red Book*, I will note one example here: "It is therefore prudent to keep alive the severely afflicted so that his force continues to support me. We miss noth-ing more than divine force" (2009, p. 281).

These three elements I reserve for drawing out general initiatory trends in Jung's *Red Book*. I admit there can be other aspects of an initiation process that would serve to illustrate my thesis in this article, but I leave those for other researchers who will one day pick up on this stream.

Let us now leave this section dealing with definitions with the following quote to emphasize our goal for this article more clearly, "The definition of words tends to make us preoccupied with words when we should be concerned with *the nature* of things" (Baird, 1971, p. 10) (Italics added for emphasis).

The Experiential Content

Jung received his fair share of criticism for possibly bringing to public attention the content of his intimate journey; Hillman explains,

". . . one of the criticisms of the publication [of *The Red Book*] is, well, these were Jung's crazy scrib-blings, notebooks, diaries, half-formed thoughts, and that kind of stuff belongs in the drawer and doesn't belong out in the public, because what belongs in the public is the finished work, where he's been able to put his mind to it. These are early works that are not really important, not just early works but incomplete works.

Now in fact this is an absolutely invalid criticism, because the work is highly articulated, highly mastered and fifteen years of it or more. So that criticism, that this shouldn't come out because it's just ordinary scribblings that anybody does in their notebooks, is not valid at all" (Shamdasani and Hillman, 2011, p. 59).

We are to understand from the actual editor Sonu Shamdasani and James Hillman that the written tran-scripts in *The Red Book* are to be regarded as real events; to emphasize the point, not of fictional tale(s), nor dreams, not of historical figures or from actual periods, nor from dialogue with past philosophers. To quote the exact stream of this point, we are told, "Accurate notation, dates, precision, indicating that something of signif-icance is taking place. There is no attempt to fictionalize it. It's quite fantastic but it is real" (2011, p. 5).

Intriguingly, one must also point out, that the dynamic of this inner dialogue was not of the usual na-ture of an author, especially like that of a psychologist/psychiatrist, to analyze and be the expert authority of the dialogue itself. If we are to believe Shamdasani, then Jung appears to be the student in this dyadic relation-ship. Let us familiarize ourselves with the direct quote: "If you read the *Red Book*, Jung allows the figures to work on him. It's not he who works on the figures. He lets them instruct him" (Shamdasani and Hillman, 2011, p. 165).

This observation seems to be echoed in the comment from Bou-Yong Rhi who says this insight with different terms but seemingly similar meaning: "What Jung wrote in *The Red Book* was the testimony of his initiation process – a process that was not chosen by his experiment-planning ego, but by his innermost

Self" (Kirsch and Hogenson, 2014, p. 64). Christine Maillard, a presenter at the aforementioned conference at the C.G. Jung Institute of San Francisco, provides us with another layer of perspective of this topic, when she remarks that completing the journey "by having undergo a sort of sped-up initiation process" (Kirsch and Ho-genson, 2014, p. 84).

In order to discuss this subject matter further, one would need evidence which looks at research from a direct, experiential context. This is one of its aims of the initiatory process called *Vision Quest*© taught by In-ner Garden Research Foundation. Unbeknownst to us at first, but as we compared notes, we have found this meditative method as having many similarities with that of Jung's active imagination method[8] he was employ-ing now over 100 years ago.

More closely, that of it's archetypal imagery; in the meeting of [and dialoguing with] personified inner figures; in it's strong, suggestive implications upon the initiate (at times, depicting pre-cognitive insight); in it's underlying alchemical motif and spiritually-driven breath; as well as, remarkably well, in the overall movement of it's initiatory patterning. My students (generally, in our context, referring to this group as "initiates"), to their surprise, are in active engagement with similar personified inner figures with motives of their own just like Jung described.

I believe the exceptional value of these initiatory experiences stems from the rigours of this method being repeatable by other initiates; measurable, in that insight can be extracted that is universally present with all initiates (who undertaking this process); and practical because the revelatory experiences that are initiated, frequently speak directly to the hang-ups of the initiate's mundane life. However, one cannot generally take this with a

mere intellectual perspective (Fowden, 1986/1993, p. 112-

- **as without the actual exceptional experiences, it will likely sound like fictional tales of an ill mind – call it madness if you will.**

I am a mental health counsellor with 16 years full-time experience, and if I had not experienced the same journey myself I would quite likely, unintentionally, also revert to disbelief or label it as some kind of mental illness. I call it simply "a journey" because while there appears to be a definite, progressive mental map to what eventually emerges, it is clearly unbeknownst to the initiate himself while engaged. In fact, Jung him-self called it his own mystery play, specifically, labelling it as "mysterium" (2009, p. 245), similarly, "the di-vine mysteries" (2009, p. 275).

It would seem to me that works of alchemy have referred to initiatory processes long before Jung ar-rived on the scene. Hanegraaff goes as far as to say that "[t]here is no doubt that alchemical symbolism can be used for illustrating Jungian psychology" (2014, p. 195). It would appear, that much of his journey started to find a grounding reference when he became fascinated with emblems from alchemical texts (Shamdasani, 2012).

Alchemical images spoke to his inner experiences, and validated his journey with the inn er figures he encountered. I make such a comparison because I have seen others, for example, psychologist Jeffrey Raff, ex-press it similarly: "I have continued my exploration of the inner world for over thirty years. And I still find in the symbolic language of alchemy much that is useful in understanding the inner terrain" (2000, Intro., Par. 4).

Jung himself remarked, " The wealth of the soul exists in images" (2009, p. 232); he found it significant that it was alchemical language that explains the "modern unconscious process" (Kirsch and Hogenson, 2014, p. 1). Walter Boechat asserts that, "images appear at times [in *The Red Book*] when logical explanations or descrip-tions are no longer sufficient" (2014/2017, Ch. 1, Par. 2).

In revelatory experiences, what is seen as unexpected or astonishing is often a common occurrence, although, what was revealed specifically may only be for that person who received it. When we acknowledge that Jung's journey was initiatory, the content of his experiences are needing no validation from any other per-son.

Jung identified this insight himself, when he recorded, "I must say this, not with reference to the opinions of the ancients or this or that authority, but because I have experienced it. It has happened thus in me. And it certainly happened in a way that I neither expected nor wished for" (2009, p. 338). Similarly, we are told, "I must say: no one and nothing can justify what I must proclaim to you. Justification is superfluous to me" (2009, p. 229).

If an initiate learns from what his experiences are teaching or illuminating, then the initiate's main re-quirement is to stay with what is taking place: "There are no paved ways into the future. We say that it is this way, and it is. We build roads by going on. Our life is the truth that we seek. Only my life is the truth, the truth above all. We create the truth by

living it" (Jung, 2009, p. 299).

Shamdasani explains the following that helps us put all this into context: I understand that at a certain point he came to see a larger perspective but it didn't pull him away from life. It actually gave him a deeper appreciation of life, because it sets it within a perspective. . . . that things fit. That they're appropriate. It doesn't necessarily mean that there is a rational order (Shamadasani and Hillman, 2011, p. 179).

This process that is found in the literature of Western esotericism identified as an initi-ation path holds unique liber-ating power for the initiate because it is something that is squarely in the experience itself. One learns that "an initiation into the Hermetic mystery . . . culminate[s] in the initiates attaining a supreme knowledge and spir-itual understanding that 'cannot be taught"' (Hanegraaff, 2008, p. 130), one may add, in the traditional sense of the word "learning."

Enter the Dragon

The remainder of this article will now focus upon one paramount feature of these jour-neys, that all of the initiates I have supervised encountered, in one form or another. It is not an easy topic to explore because by its very nature it is meant to be hidden, or what the old masters of alchemy called "occult."

Now, let us say, that the initiate is taking a " leap of faith," and willingly commits to begin their initia-tion. Certain guidelines and parameters are set. Specific techniques are given for safety. He engages in the in-ner, *investigative* dialogue, as has Jung (Hannah, 1997, Ch. 7, Par. 6). After the inner dialogue concludes, all of the session content is typed up. The Initiate's reflections are added, then sent in for supervision.

It has come to my attention, that seemingly identical obstacles begin to appear in the path of the initiates as they progress. Many of these external obstacles have the common theme of (what many of us would call) great change or crisis. I mean, real, measurable manifestations of life events.

Initiates generally report the theme of inner uncertainty. Many examples abide, let us list a few here: from physical symptoms like hair falling out; paralysis from stress; multitude of sudden, spontaneous distractions; states of disorientation; to unmanageabil-ity of life events. I should also add, that such dire difficulties seem to coincide with, when initiation already started – it is a common remark I get. In fact, the more the majority of initiates push forward in their journeys, the more intense the inner tension is.

I use the term "majority" because clearly there are a handful [low per-centage] of initi-ates who do just fine with initiation [self-experimentation] and carry out simultaneously their professional, recreational and familial responsibilities, notably, as was the case with Jung (Shamdasani, 2005, p. 97).

Those who remain with the initiatory process (who have progressed beyond an early stage of attempt-ing to master investigative dialogue with the inner figures), eventually

come face to face with the main figure who has been identified as the very reason for the inner tension or resistance. One can find examples of this in *The Red Book*; one of many, "This movement follows the serpent, which represents the resistance and the en-mity against this movement" (2009, p. 249).

Initiates, consistently report as they also write-up their sessions as has Jung, without any previous autosuggestions, and/or prompting from an external guide, of the encounter with this archetype. While the visual representation of this figure appears and manifests in numerous, spontane-ous and creative ways, it is consistently presented as that of the same, identical character.

Often in the early stages of initiation, described as "black slime," "slimy, stinky mud," a "black corpse" (without any distinctive facial features), also referred to as, a "black, burned figure." One would say, that as the psyche (of the initiate) attempts to make sense of this encounter, initially, such descriptions of an ambiguous black mass would fit best. Jung himself referred to this archetypal figure, in his later writings, and saw it fitting to call it "The Shadow" (Jung, 1938/1966, p. 131).

One of Jung's close collaborators, Olga Fröbe, uses the term *deus absconditus*, "the dark side of the self" (Hakl, 2014, p. 110). If one is to carefully read the text in *Libur Novus*, then this figure is also called "The Red One," an intriguing name to be sure.

As the initiate makes closer contact with this archetypal figure, a more universal form emerges. This archetypal entity comes to the initiate in the following "clothes," often presenting as a fiery dragon, a "scaly serpent," a "cold, venomous serpent," or simply a serpent; some even referred to it as an image of a Cthulhu.

In January of 1916, we are told that Jung identifies an aspect of the human psyche, as "a serpent" (2009,

1. **207, 280), but he has referred to it also as a "black serpent" (2009, p. 245), and even, "underworld drag-ons" (p. 280). He writes the following definitive outline of this figure, "I found the serpent. . . The serpent is the earthly essence of man of which he is not conscious. Its character changes according to peoples and lands, since it is the mystery that flows to him from the nourishing earth-mother" (2009, p. 247). In other words, this archetypal figure in humanity appears to be a guardian of a threshold, that of the boundary that separates the known earthly sphere from the unknown and beyond – call it an *inner gate* if you will. Without getting into technical terms or giving away the initiatory insight how one needs to overcome this inner mechanism, let me just say, this figure is as *cunning* as this word itself fully implies. Jung further elaborates by saying, "The ser-pent is an adversary and a symbol of enmity" (2009, p. 247). Specifically, in regards to the games that the ser-pent plays, I have witnessed this cunning approach in the initiatory experiences from one initiate to another, as a universal pattern of behavior, and we are warned in *The Red Book* similarly, "You should not serve your personal devil. That leads to superfluous pain" (2009, p. 341). Reported by our initiates, its main priority is to keep the status quo alive. In other words, to ensure that any given person remains as they are, unchanged, without needing to evolve, or reach *other states of consciousness*[9].**

Jung clearly acknowledges the dangers of the serpent; let us take note of what he writes in one section of *The Red Book*: "The devil as the adversary is your own other standpoint; he tempts you and sets a stone in your path where you least want it" (2009, p. 261). If what Jung writes here as well as if we take into account our initiates' reports (that mirror Jung's conviction) then our next question may be summoned: From where is this archetypal figure born? Jung seems to allude to our question here in the following manner by referring to the devil as "the sum of the darkness of human nature" (2009, p. 322).

We are given more details that I must quote here to show the first-hand account of Jung, our initiate, struggling with his shadow (viz., in the form of a serpent):

. . . Everything tried to deter me from following my life 's path. . . The torment was great, . . . I unsus-pectingly absorb what I reject. What I accept enters that part of my soul which I do not know; I accept what I do to myself, but reject what is done to me. . . . But the poison of the serpent, whose head you crush, enters you through the wound in your heel; and thus the serpent becomes more dangerous than it was before.

Since whatever I reject is nevertheless in my nature. . . I believed that I could de-stroy it. But it resides in me and has only assumed a passing outer form and stepped toward me. . . I destroyed its form and believed that I was a conqueror." (2009, p. 279)

An intimate aspect of initiation that I chose to define as akin to a sense of dying most certainly can be witnessed among initiates who are paralyzed by the encounter with this archetypal figure. The struggles in the steps taken in order to achieve initiation, as the revelations progress, can be felt as death to one 's *known* identi-ty. So this seemingly threatening element of initiation, illustrates a universal experience where the most natural reaction (of the majority) of initiates is to desperately resist and fight this process of – what would be regarded under any other circumstance as – *illumination*.

Taking a page from clinical psychology, the ego cannot con-trol the process itself, so it is in this sense that I fundamentally mean the *theme of death in initiation*. The dia-logue in *The Red Book* seems to describe this general theme also representative of a form of sacrifice, said in this manner, "No one can or should halt sacrifice. Sacrifice is not destruc-tive, sacrifice is the foundation of what is to come " (2009, p. 230). Shamdasani in his discussion with John Beebe, I believe refers to this struggle as "overcoming one's heroism" (Shamdasani & Beebe, 2010, p. 417).

I will identify an answer Jung himself received in *The Red Book* that alludes to what our initiates also came to realize: "[T]he dark one [serpent is] whom you should awaken" (2009, p. 304); continuing with this observation, "the serpent, which represents the resis-tance and the enmity" (p. 249), bringing this to insight, "To succeed in something, you first need to deal with the resistance" (p. 249).

In other words, one must face their shadow. It is sensible to call this figure a guardian of a threshold because only when the initiate confronts (and solves the enigma of this resistance) the serpent figure can he or she now be ready to go beyond this men-tal threshold. If achieved, this is a significant turning point in initiation. I am reminded of the scholarly analy-sis done on some parts of the treatise of the *Corpus Hermeticum*, in which, the

successive levels of initiation brings to the initiate's awareness the so-called "tormentors" possessing his body which the initiate was not aware of previously (Hanegraaff, 2008, p. 147).

However, the greatest difficulty in acknowledging this aspect of ourselves is, realistically, to question that there is something much more powerful (about ourselves) that we have no access to with our regular mode of thinking. By the nature of this unexamined, mental habit, we believe ourselves presumably to be the genera-tor of our stream of thoughts. This is normal, as humanity would say.

But one must pay close attention to what Hillman acknowledges in this regard: "Jung is saying . . . *our thoughts derive from these figures*, so the task would be uncovering the figures, which seems to be what the *Red Book* does." (Shamdasani and Hillman, 2011, p. 1) (Italics added for emphasis). This interpretation by Hillman is made by others (who also personally knew Jung) (see van der Post, 1976, p. 169).

It would take, even if seen as theoretical at first, a major shift in our approach to acknowledging what this insight might fully imply about who we are. For the guardian of the threshold, for this archetypal serpent, this very fact appears to make its existence occult. On page 274 in *The Red Book*, Jung is told something that alludes to what I wrote here. The paragraph begins, "Did you ever think of the evil in you?" It continues on the same page, "You locked Satan in the abyss for a millennium, and when the millennium has passed, you laughed at him, since he had become a children's fairy tale."

For Jung, the realization came about from the nature of the ongoing experiences he was having, that seemed to specifically have "a prophetic voice" about them (2009, p. 339). We are told, as well as was my observation of the initiates I supervise, the following, "And you find that in the first layer of the text, . . . he's ini-tially genuinely shocked by what the figures say. And then the work of understanding is attempting to come to terms with it" (Shamadasani and Hillman, 2011, p. 20).

Imagine if you will, that if you were to write down your initiatory experiences like Jung, and com-piled them into a manuscript, for the majority of "outside" readers then, not surprisingly, all of it may sound like what Giegerich called "an 'impossible' book, because of its internal contradiction" (2010, p. 362).

When taking into consideration of the corpus of Hermeticism, "if 'rational discourse' represents a lower level [of dialogue] in principle, as frequently repeated by the sources, then one should not be surprised to find that strict logical consistency is not their very first priority" (Hanegraaff, 2008, p. 135). Let us remind ourselves that each inner figure Jung encounters has a voice (and life) of its own. Each has, more importantly, its own inher-ently restricting and vested interest[10]. Nevertheless, this makes for a dialogue in the transcripts of initiatory sessions that is rich, lively and sharp.

Noteworthy to mention here, before closing, our initiates were assisted by an external guide (who has already completed this initiatory program); those who advanced to higher levels, also made contact with their inner guide (as the tradition of old would have it). Briefly, I must say, this esoteric element in initiation cannot be undermined. Noted as a dictum, "There must be someone who initiates the disciple – he cannot initiate himself" (Bogdan, 2012, p. 12).

Jung's primary initiator seems to be a figure called "Philemon." According to Hans Thomas Hakl, "'Philemon, ' [is] Jung's spiritual guide, whom he claimed had accompanied him since the age of three" (2014, p. 93). Jung did not keep his journeys to himself; reportedly, he shared his sessions with *at least* one person, Toni Wolff (Hannah, 1997, Ch. 7).

In concluding this article but I realize that in no way exhausting this subject matter, any initiate in our research who has undertaken this initiatory process is confronted with a covert force (within their psyche) whose main task is to keep *at all cost*, I must add, the initiate's ignorant state more appealing than any other knowledge. To use an analogy, by definition one would only be able to bring this clever shapeshifting guardian to the forefront if initiation took place.

Initiation, the experience of, means to be introduced to or admitted into a living secret that was previously unknown [occult]. Many examples are found in *The Red Book* that discuss this aspect of the journey, but I will only make note of one here: But if you watch closely, you will see what you have never seen before, namely that things live their life, and that they live off you. . . . Nothing happens in which you are not entangled in a secret manner; for everything has ordered itself around you and plays your innermost (2009, p. 273).

The greatest secret withstanding, that in the act of uncovering it, is experienced as a phenomena akin to dying: the loss of being-in-control. Because of this real and fundamental issue, many initiates seem to habitual-ly want to turn away – to name here the fight-or-flight [or freeze] response of physiological reaction to stress. The inner agony is tremendous, perhaps even traumatic. "[N]o sacrifice can be too great for you," (2009, p. said Jung, but staying with the path of redemption [salvation] seems, at times, too overwhelming.

We should therefore not be surprised what emerged for Jung, as Shamdasani notes here, "There he [Jung] is, pick-ing up a transcription that was left off around 1928 or 1930 that itself is picking up fantasies from 1914. He tries to finish it and then leaves off, it's too much. Then he can't even summate his epilogue, even that be-comes too much" (Shamdasani and Hillman, 2011, p. 61).

If the initiate is *committed* (call it, "an obligation," [Shamdasani and Beebe, 2010, p. 431]) to his spir-itual evolutionary path, then he will gain invaluable learnings and insights and ultimately, play out the truth of the greater divine plan, as this is the mandate of what we know as initiation.

It's not to say that Jung did not actually continue the unfolding of what initiation has done to him in other creative ways, for example, with his theoretical writings and/ or building of Bollingen Tower. But one would go as far as to say, that a successive initiation process while once lively, but then, when stopped (for whatever reason), does not have the appropriate momentum [force] to be picked up again *directly* in a lifetime.

Such insight may come to explain why the editor wrote: "*Liber Novus* is an unfinished manuscript" (Jung, 2009, p. 225). One could safely entertain the notion that Jung did what he was obliged to play out in his lifetime, which on its own is a rather tall order for any initiate.

Endnotes

- **Those close to Jung also became aware of this polarization, one in particular, Gersham Scholem, in a letter to Aniela Jaffé, writes, "The intention of this short exposition was not to idealize the image of C.G. Jung, nor to diminish it. Rather the aim was to free it from the two extremes of hate and hero workshop" (Scholem, 1995, p. 94 and p. 118). It appears to be the case, that this com-mon tendency for those close to and involved with Jung belong either in one of the two groups of extremes. This seems to have fol-lowed him throughout his life. I consciously intend on staying away from studying this man from these two extreme perspectives.**

Without intending to bring on controversy, any serious researcher will make reference to the following conversation Shamdasani and Hillman are having in regards to *The Red Book*, Shamdasani explains, "To me it's a question of abandoning the notion that psychology is a quest for knowledge, to take up your [Hillman's] question in another way. And you say if after one hun-dred years they [psychologists] haven't agreed about anything, well, they aren't going to and it seems to me a fair enough assump-tion to draw, . . ." (2011, p. 14).

Hillman adds, "We don't know what the Red Book has already done to what we call psychology" (2011, p. 37). In light of this approach, I am of the opinion that *The Red Book* cannot be studied from purely one academic discipline. A holistic approach seems to serve better. While Jung maybe categorically (and commercially) placed in the field of psychology, that does not mean he needs to be viewed psychologically to understand his experiences in *The Red Book*.

Jungian analyst Giegerich proposes something that relates to this endnote dialogue: "As important as the Red Book is *for historical* "Jung studies," *as psychologists* we are well advised to dissociate ourselves from the Red Book and instead base our work on Jung's published psychology, and *critically* so at that" (2010, p. 380; 2013, p. 292) (Italics in original). I will leave the readers to make their own conclusions.

Organized yearly, the Eranos conferences spun seven decades having attracted some of the most prominent intellectuals and scholars of the 20th century, including Jung. For any research about this man, one should have a thorough read and study of Hakl's *Eranos: An Alternative Intellectual History of the Twentieth Century.*

The term "esotericism" is defined (by the two leading authorities in the field) as gno-sis (Hanegraaff, 2013) and as "a form of thought" (Faivre, 1994). The term "Western" implies that this stream of discipline is of authors generally found in Western cul-ture. While those two roughly defined terms help us superficially, the study of "Western esotericism" is a much more complex term than I could ever here form a worthy explanation for. In the

Reference section, one will surely find research that provides a compre-hensive explanation (Hanegraaff, 2010).

Shamdasani (2004) in *Jung Stripped Bare* makes the following assertion, "In the course of my own study of this period, based on Jung's Black Books and his Red Book, I have found no evidence which would support such a diagnosis," referring to Jung's experiences as either "psychotic" visions or that he suffered from madness. Giegerich also affirms Shamdasani's observa-tions: "What we have to realize is that the material is not psychotic approach from the outset. Clinical categories and a psychiatric, diagnostic approach are misplaced" (2013, p. 283). I will let their research speak to these general allegations other biographers and authors made claim for.

Reference is made to Hanegraaff's *Dictionary of Gnosis & Western Esotericism*.

The initiate is after what the German text is translated into as "supreme meaning." On page 230, under the section, "The Way of What is To Come," we are given a definition for this term: "The supreme meaning is not a meaning and not an absurdity, it is image and force in one, magnificent and force together. . . It is the bridge of going across and fulfilment."

Clearly, in our case, our experiences also provided inevitable proof, suggesting that Jung's engagement in *The Red Book* comes from a method or call it "a technique," Boechat writes, "The [Red] book is first and foremost a vivid and candid demonstra-tion of the active imagination technique that Jung systematised to enable a creative approach to accessing the images of the uncon-scious" (2014/2017, Ch. 1, Par. 11). Many others (Hannah, 1976/1997; von Franz, 1979/1997; Shamdasani and Beebe, 2010, p. 424) have identified this method in relation to the creation of *The Red Book*, too many to mention here. Jung has provided definitions of this method (1957/2014, p. 68, 346, 494).

In Jungian terminology, the literature has referred to this evolution as the "individua-tion process" (Miller, 2004). In the text of *Liber Novus*, in one section, Jung is advised, "You have been too unconscious for a long time. Now you must go to a higher level of consciousness" (2009, p. 211). One may see this also as our earlier definition of initiation, "the hermetic corpus assumed a sequential hierarchy of 'levels of knowledge,' in which the highest and most profound knowledge (gnōsis) is attained only during ecstatic or 'altered' states of consciousness that transcend rationality" (Hanegraaff, 2008, p. 128).

Criticism aimed at the content of *The Red Book* asks why this dialogue does not con-tain more of Jung's childhood and private life, which reportedly then surely negates the idea that this opus is about self-exploration, so goes the argument. In under-standing the nature of the successive levels of initiation, the inner figures in *The Red Book* each personifying an aspect of Jung's psyche: cognition [Elijah], emotion [Salome], and the third of the triad aspect (Hannah, 1976/1997, Ch. 7, Par. 12; Shamdasani's "tripartite nature," Jung, 2009, p. 207), the rejected repository, we call the Shadow [serpent, large black snake, dragon, The Red Book One].

(Make note: Firstly, this does not mean the Shadow cannot be camouflaged in other inner figures for the purpose of manipula-tion and concealment, which will often come across as illogical in the overall content. Secondly, the two personified aspects of the

psyche, thinking and feeling, may also manifest in other forms early in initiation until a more intimate encounter emerges for the initiate where he can consciously identify the function of these inner figures of his psyche.

Thirdly, regrettably, I do not have enough space to fully articulate my point, but there is a fourth player in the transcript, "Philemon." In the esoteric tradition, there is a com-mon explanation for this figure). Back to our point, if one is thinking-dominant, as is the case generally with male initiates, then the dialogue will mirror this preference with the type of content that manifests in session.

If one can rely on Jung's own assessment of his personality type as *thinking* (1977, p. 435; 1991, p. 69) then we should not be surprised that we see much mythology, philosophy and other intellectual concepts and rationalizations find their way into the transcripts. Therefore, when such thinking-dominance is present, as is the case with Jung, then private life, childhood content and *feelings* in particular, to some degree, are *repressed* (to use a psychological term). He admits (1977, p. 435) in an interview at Küsnacht in March 1959, "I had a definite difficulty with feel-ings." We also must keep in mind that Jung did not enjoy "exposing his personal life to the public eye" (Jung, 1961, v.).

Take into account Susan Thackrey's observations, spoken at the aforementioned con-ference, "Most of the episodes in The Red Book end in revelations of personal and archetypal shadow that were previously unknown to Jung" (Kirsch and Hogenson, 2014, p. 67). To paraphrase this particular endnote, Jung finds himself not just in his thinking-dominant dialogue but also seems to be at the mercy of the cunning trickery of his Shadow.

This goes to show, that Jung's *Red Book* is better comprehended by firstly understanding what is the structure of an initia-tion process, and secondly, how it works. Any other way, one will simply be caught up in the labyrinth of Jung' s rich intellectualism, erratic rationalism, and the illogical content manifesting from the Shadow's involvement. During initiation, in a strict sense, anything that takes away from the initiate's direct task at hand, is merely a distraction and will most likely stifle the initiatory momentum.

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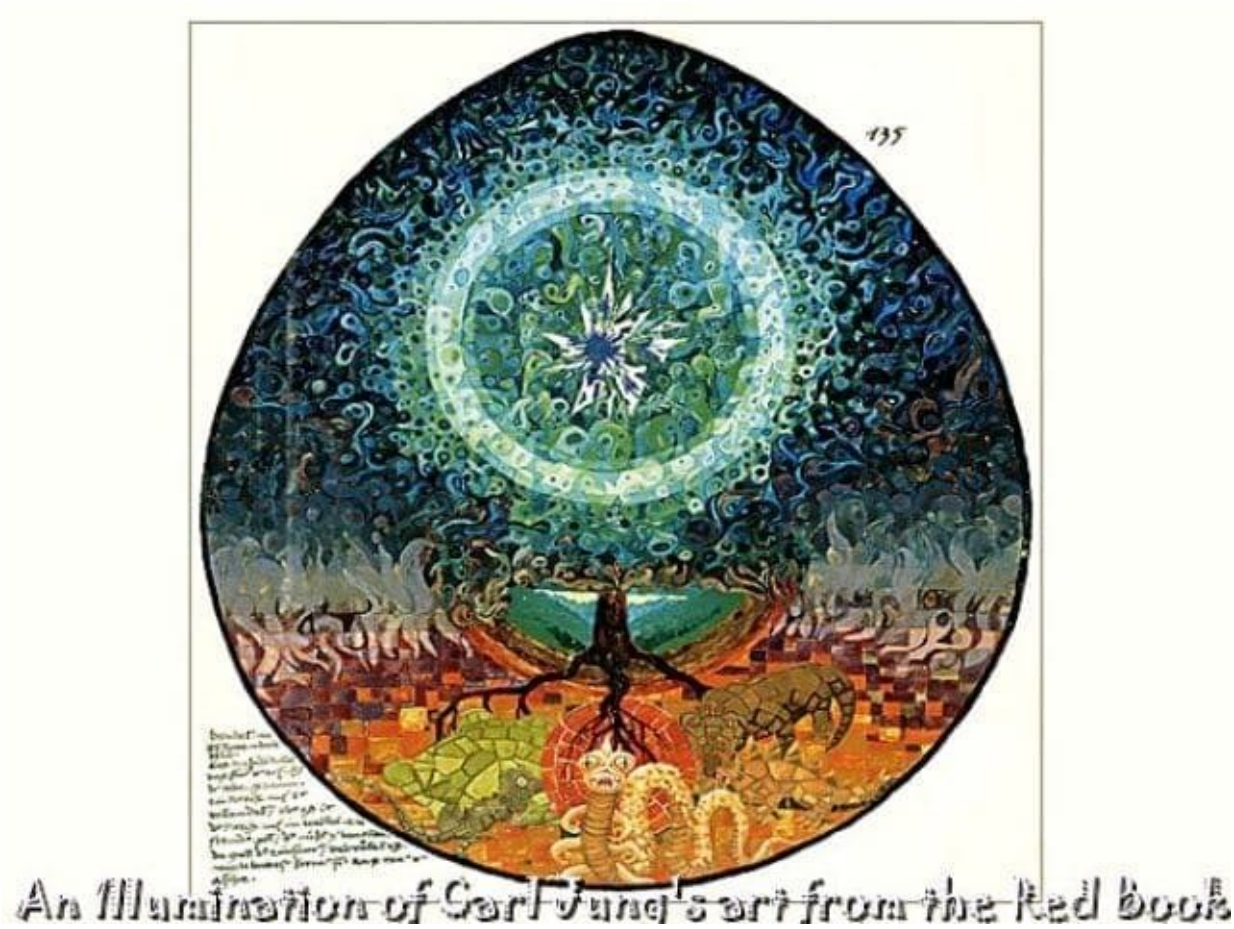
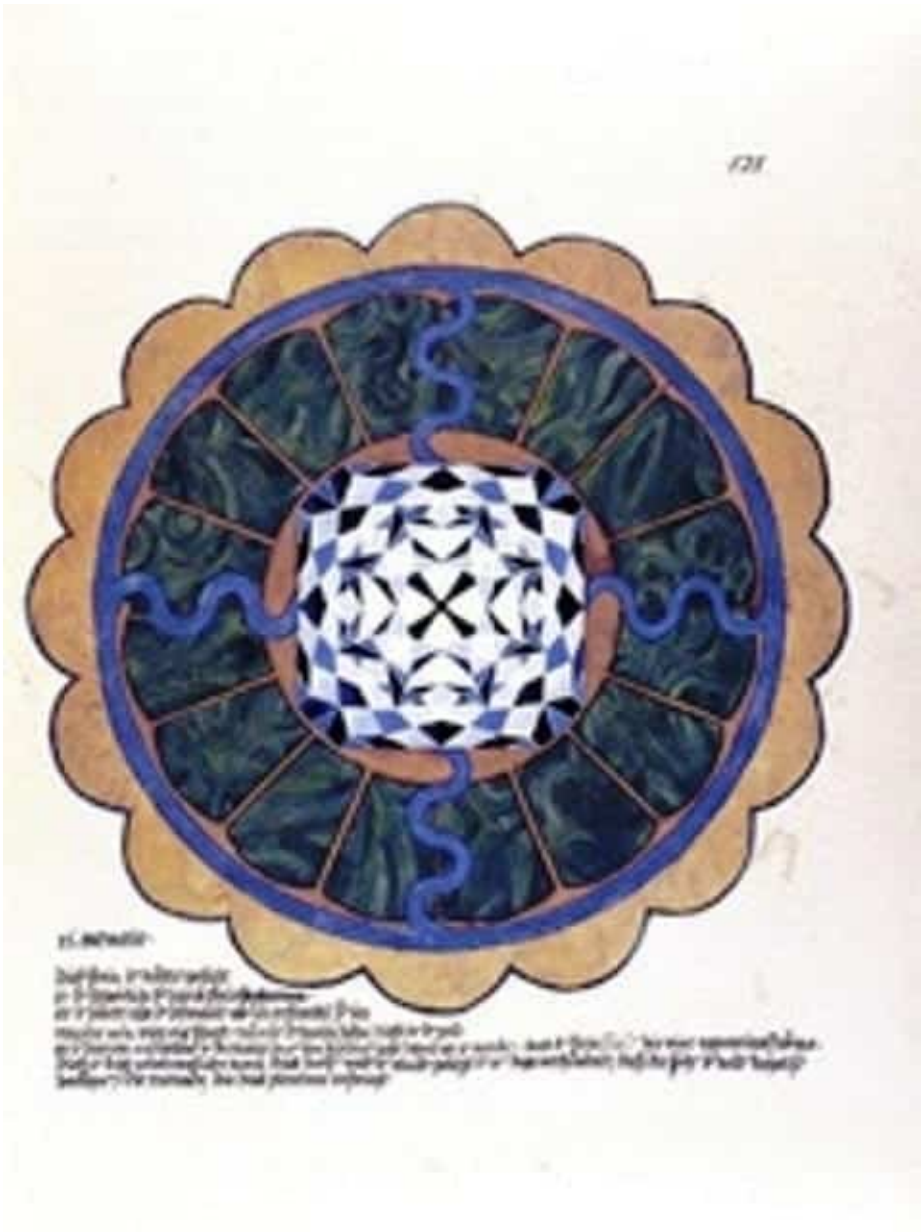
Krisztián has dedicated the last 16 years to being a psychotherapist dealing with addictions and mental health issues. He holds a master's degree in counseling psychology from Adler University in Chicago. He also holds a BA in philosophy and psychology from University of Guelph, Canada. Long before this period, his primary interest has been studying not just Hermetic philosophy but also the actual practice of what we now call Western esotericism. In order to fully understand this practice, he underwent a rigorous initiatory method. Today he supervises this method called VisionQuest(c) in Inner Garden Research Foundation.

Krisztián Kalász *krisztian@northwestel.net*



An Illumination of Carl Jung's art from the Red Book



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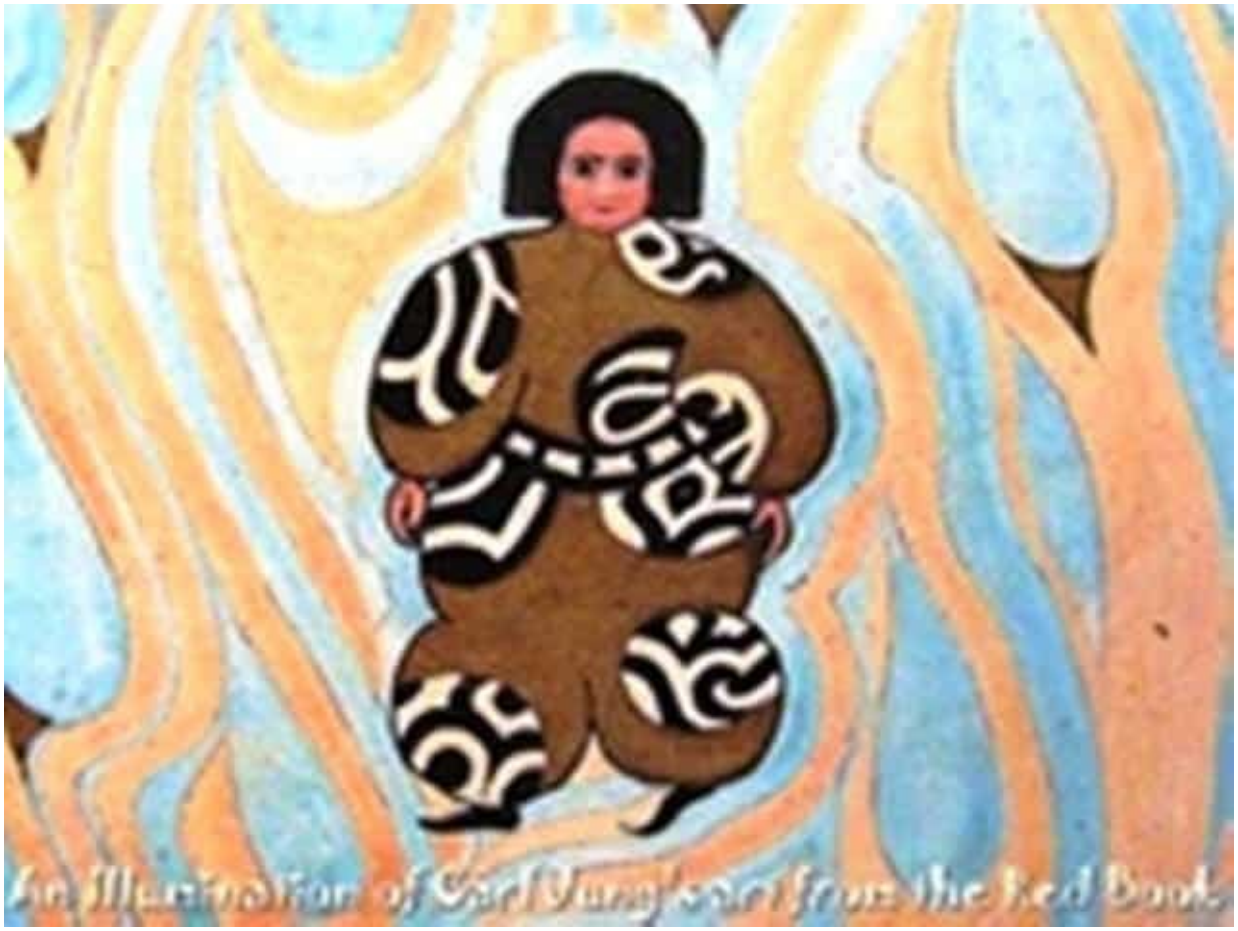

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1.1.28 I don’t know if you still remember my visit, on a very rainy day. (2023-01-30 05:27)

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[1]Carl Jung Depth Psychology Facebook Group

[2]The Correspondence of Victoria Ocampo, Count Keyserling and C G Jung

March 17, 1943

Mar del Plata,

San Martin 689

Buenos Aires

Dear Dr Jung:

I don’t know if you still remember my visit, on a very rainy day.

Through me your Tipos psichologicos were translated in Spanish.

I should very much like to publish in my revue SUR (a monthly magazine) something lately written by you (and if possible, written for us).

Will you please let me know if you get this letter?

Letters travel with some difficulty nowadays.

Yours sincerely,

Victoria Ocampo Jung The Correspondence of Victoria Ocampo, Count Keyserling and C G Jung Page 105

Kusnacht-Zurich

July 3rd 1943

Mrs. Victoria Ocampo

San Martin, 689

Buenos Aires

Argentina

Dear Mrs. Ocampo,

Your letter of March 17th reached me a few days ago.

I certainly remember your visit to Zurich and your proposition to get my book about types published.

I should like to live up to your expectations as to have an article of my pen for your magazine.

Unfortunately we have to be content if letters go through in these times.

I’m afraid that it would be absolutely useless to try to send manuscripts.

Hoping you are always in good health, I remain

Yours sincerely

C. G. Jung Carl Jung, The Correspondence of Victoria Ocampo, Count Keyserling and C G Jung Page 106

1. https://www.facebook.com/groups/56536297291/
2. https://www.amazon.com/Correspondence-Victoria-Ocampo-Count-Keyserling/dp/1032207205/ref=sr_1_1?crid=Z4Z1L1GOZCJ9&keywords=the+correspondence+of+victoria+ocampo

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1.1.29 I’ve read your colloquium on Victoria with great interest. (2023-01-31 04:08)

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[1]Carl Jung Depth Psychology Facebook Group

[2]Hermann von Keyserling, The Correspondence of Victoria Ocampo, Count Keyserling and C G Jung,

Prinz Christianweg 4, Darmstadt

22 July 1936

I’ve read your colloquium on Victoria with great interest.

The general situation you depict is admirably sketched and much of its minutiae - features and details - are proof of very fine observations and a keen judgment.

But what interests me most is what is purely Argentine in said colloquium.

There’s much in it of traditional macana [sham], much of the je m ’en fiche [I don’t care] of Buenos Aires, much, very much of the extraordinary feeling of inferiority that all Argentinians - without any reason - suffer from.

All in all, your judgment is sound.

But there lack - in my opinion the characteristics that define the citizen of the world that, as you yourself say, your compatriot is so earnestly.

Perhaps I can render you a service if I complete somewhat your dialogue.

Because of her personal knowledge of most of the important writers of our time, Victoria truly belongs more to the world than to Argentina.

And I believe that she has opened herself more to several European writers than to those closest to her in the southernmost part of the world.

(This is another indication of her essential shyness that you define so well.)

And because of all this, I believe that what will remain of Victoria is something much more important than what South American friends and admirers believe.

Of the great initiators of movements - political, social, and religious - it is known that their true graceful influence is utterly different from what they intend and from what their contemporaries see.

The same is true with women of great import.

In the end, it does not matter what they are or believe themselves to be or what they seem or even do – what matters is their evocative power.

And I believe that there does not exist, in this moment of History, a more evocative woman than Victoria.

She is not inspiring she can't be that because she is too self-absorbed.

But there is no doubt that this woman has evoked more - without the majority of her objects being aware of it - than almost all of the women that are spoken of.

That is because Victoria is the most powerfully telluric woman alive.

Because what matters in her is the telluric root that looks or pulls towards the earth - and that is also true of her very keen intelligence.

Her spontaneity - also genuine - is in service of her tellurism.

I believe that it is precisely for that reason that she has evoked in others so many spiritual forces.

I don't believe there exists a single man of genius who has heard her and is not indebted to her in this sense.

Without her, I would never have found the truths and visions that would result in South-American Meditations; without her, I would neither have been able to write Of the Art of Life, because Victoria (contrary to what you say) is the one who least masters this art; when all is said and done, she is a grande gacheuse Ucilljoy] as are all independent women with great telluric force.

Without her, I would not have arrived to the final synthesis of myself.

I believe that this fact alone is more important than everything that Victoria has written

and expressed in Argentina.

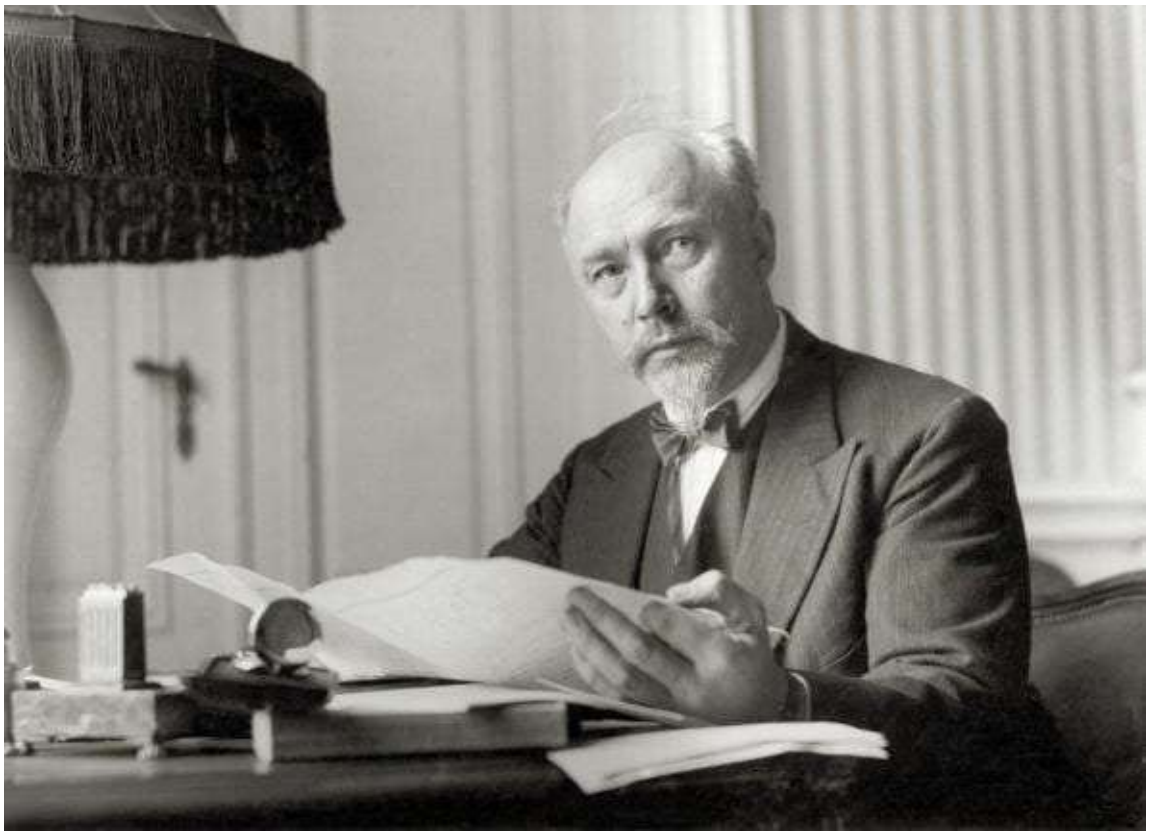
But this concerns not only myself: Ortega also owes much to her, and Drieu la Rochelle, and many, many others she met in Paris.

Few realize this, and it is possible that Victoria herself does not know this or does not want to admit it, because this influence has nothing to do with her conscious aspirations and whatever can satisfy her superficial vanity – but there is no doubt that in this and in nothing else lies Victoria Ocampo's immortal value.

And that is much.

Wishing you much success,

Hermann von Keyserling, The Correspondence of Victoria Ocampo, Count Keyserling and C G Jung, Page 131-132



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